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JANUARY

House & Garden

MORE COMFORT AT HOME

41 pages of adaptable ideas

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SPECIAL

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ampering room

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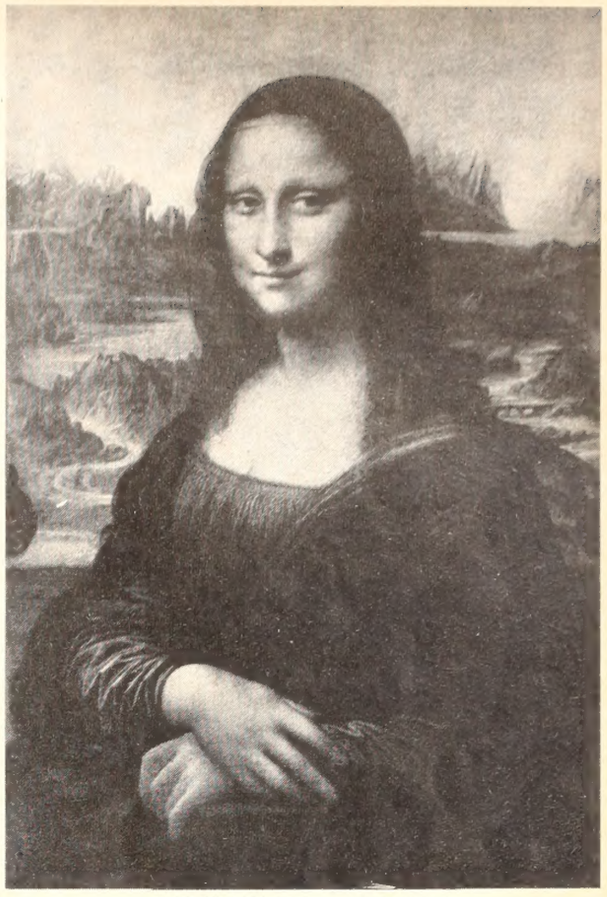




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Are you one of many who admire the Mona Lisa for the wrong reason?

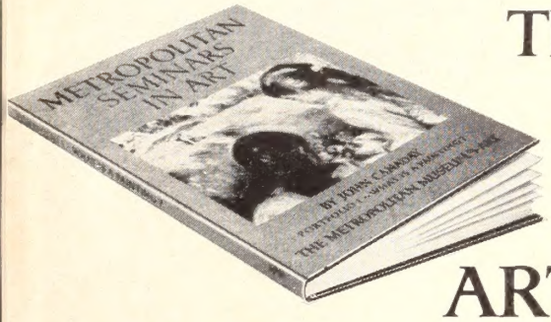


MONA LISA by Leonardo da Vinci

PERHAPS, like so many people, you attribute the Mona Lisa's greatness to her enigmatic expression—to the fact that she "begins to smile," if looked at long nough. Or perhaps you are intrigued because her eyes seem to "follow you round the room" through some technique known only to Leonardo.

Both of these common reactions are discussed in the very first portfolio of the Metropolitan Museum's Seminars in Art as prime examples of the superficial ashion in which most people look at paintings. As the portfolio points out, anyone who admires a painting solely because of its technical competence or the ppeal of its subject matter is probably missing what the artist is really trying to convey. A surprising number of otherwise cultivated persons have this blind spot when they stand before a work of art. Either they admire it for the wrong reasons or, if the work is the slightest bit "abstract," they are completely baffled.

Those who suffer from this form of bafflement probably have never had the opportunity to take a good art-appreciation course at a university or attend a clarifying series of lectures at a museum. It was to remedy this situation that the Metropolitan Museum of Art in New York devised an unusual program of *assisted self-education* in the understanding and appreciation of art. The invitation below is made to acquaint you with the thoroughness of the program and its unique method of learning *by comparison among great paintings.*



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PLEASE NOTE: In Canada, the price of each portfolio is $4.25 (plus a small charge for mailing expense)

House & Garden

INCORPORATING **LIVING** FOR YOUNG HOMEMAKERS

JANUARY, 1967

VOL. 131 NO. 1



TOM LEONARD

On the cover: A platter of doves, those delectable morsels available to the islanders for three treasured months of the year, is about to leave the kitchen of Mr. and Mrs. Wendy Hilty's house in the Virgin Islands' St. Croix. Part of the Mount Royal Estates, the Hilty house began life as a rum factory and is ending it in respectability and a blaze of color—much of that due to ceramic tiles from Florence, used as prodigally as wallpaper in dazzling contrast to the old stone wall and pristine white tile flooring. At the business end of the kitchen, the chief work counter is a peninsula topped with an enormous chopping block and overhung with a stainless steel rack (hotel-type) for a collection of copper pans, some old, some new, all brought back from Portugal. The breakfast table is lighted by an Italian lantern, and the Hiltys keep their china in a painted hutch from Mexico. There are no windows, for none are needed. The room is partially open to the living room, and a plastic skylight lets in all the sunlight an island cook cares to cope with. For more of the Hilty house, and much more on life in the Caribbean, please turn to page 120.

Decorating

76 Connoisseur's Corner: Tureens for the soup of the evening
80 Comfort is a whole way of life
88 H&G's Pampering Room—a marvelous new kind of room
98 In Acapulco: A pavilion by the sea
106 Please be seated *by Francine du Plessix Gray*
110 Easy living means easy seeing
120 Island bounty—a happy amalgam of old, new, exotic, and serene ideas from the Caribbean
132 How to furnish your rooms for quiet

Entertaining

4 Notes for the hostess *by Diana Bryan*
94 Party planning: How to put your guests at ease
136 Corkscrew: Comforting wines for cold weather *by Hugh Johnson*
137 House & Garden's Caribbean Cook Book *by Elisabeth Lambert de Ortiz*

Building

98 In Acapulco: A Pavilion by the sea
104 Where comfort starts: The air around you *by Elisabeth Stevens*
110 Easy living means easy seeing
112 Comfort for a triple life
147 Building information

Gardening

28 Notes for January gardeners
130 The raised plant bed—comfort for plants, comfort for the gardener
150 Gardener's Month: Backyard bulletin 1967

Features

6 What's new for living
12 Antiques questions and answers *by Louise Ade Boger*
30 Insurance—a special kind of comfort
79 What is comfort? *(Editorial)*

Travel

16 Going places, finding things in seven Caribbean islands *by José Wilson*

Reader's Service

36 Shopping Around with Betty Fitzgerald
145 Shopping Information
156 Best in Booklets

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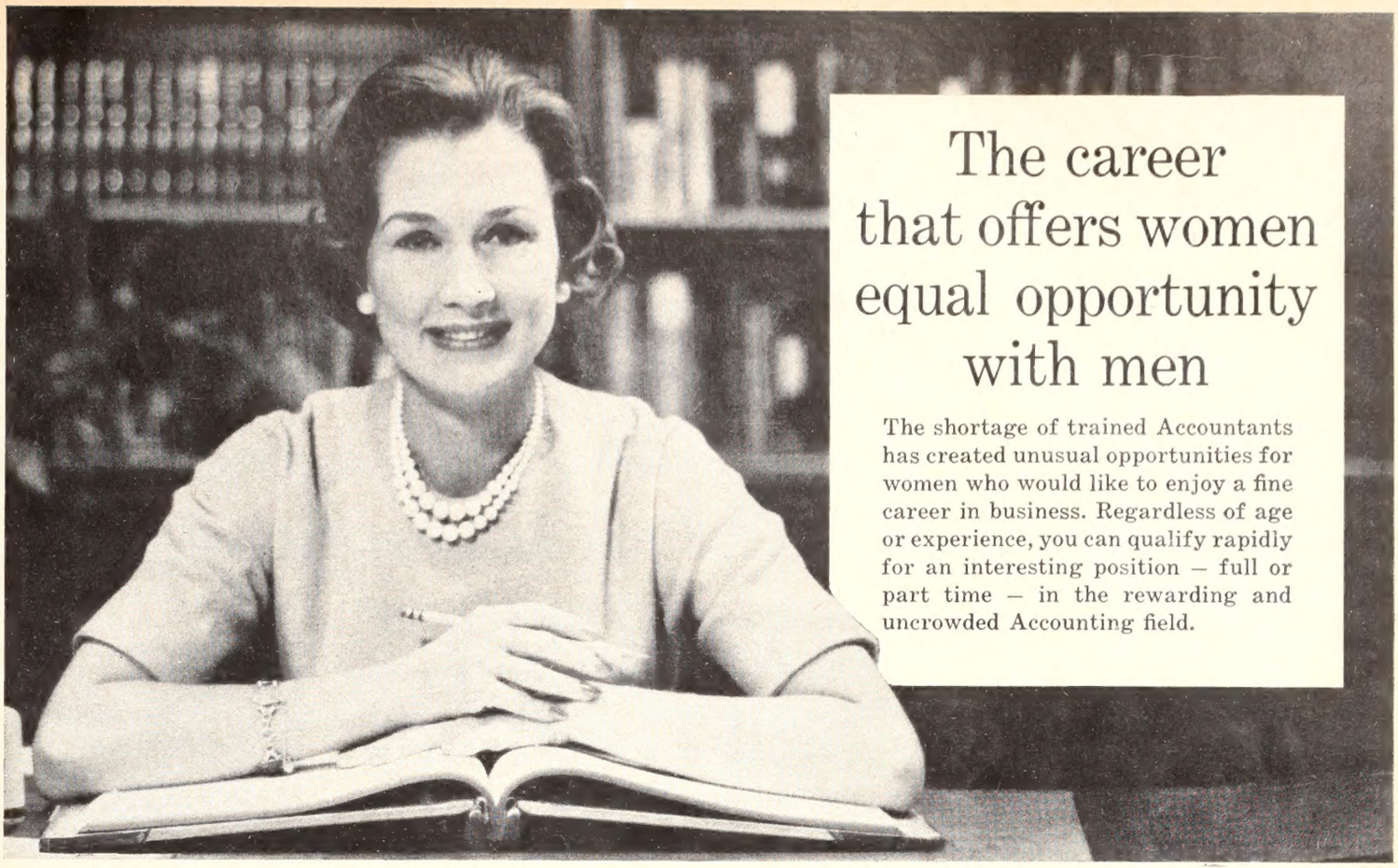
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Notes for the Hostess

BY DIANA BRYAN

One thing I admired and coveted tremendously when I was in Greece was the copper cookware I saw in almost every *taverna*. It is quite different from its French or Italian counterpart. The pieces are tin-lined, hand-hammered, and of unusual shapes. Because of its bulk and weight, it wasn't feasible



for me to bring any back, but now I've discovered that Madame Sotos is importing them for her shop "Greek Island Ltd." in New York. In this treasure trove of the best Greek handcrafts, I found a 2½ quart tureen which is handsome enough to double as a table decoration when not in use for cooking and serving.

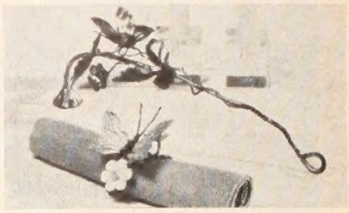
In this same entrancing Greek shop, I couldn't resist buying several jars of Hymettus honey charmingly put up in Rhodes pottery jars that will have a life of their own long after the deliciously smoky honey has been consumed. Marvelous for hostess presents.

Often a traveler returning from exotic lands suffers a big letdown when, after an exciting time abroad, he comes home to the same old routine. So instead of giving the Rigbys a Bon Voyage party before they left for the Far East, we decided to give them a Welcome Home party. Just to emphasize the "back to the good old U.S.A." theme, we decked the living room with U.S. travel posters and played American show tunes as background music during cocktails.

Instead of trying to compete with the foreign cuisine the Rigbys had just been enjoying, we decided they might like a switch back to favorite American dishes: fricassee chicken and dumplings, Hubbard squash baked with brown sugar and nutmeg, brussels sprouts and chestnuts, Bibb lettuce with dressing, brown Betty.

Then having convinced the Rigbys in no unsubtle terms that the U.S. has its good points, we magnanimously let them overwhelm us with what seemed like a million slides of their trip.

Very often after a dinner party, almost without thinking, I blow out the candles and thereby spray the tablecloth with drops of wax. I do have a beautiful silver candle snuffer, but for an informal party it doesn't always seem to go with the rest of the setting. Last time I was in the Mayhew Shop in New York, however, I came across a snuffer made of polycromed wrought iron trimmed with a true-to-life butterfly. It occurred to me that a pair of these snuffers laid on the center of the table alongside the candlesticks would be decoration in itself, as well as insurance against spattered wax. They also have napkin rings to match.

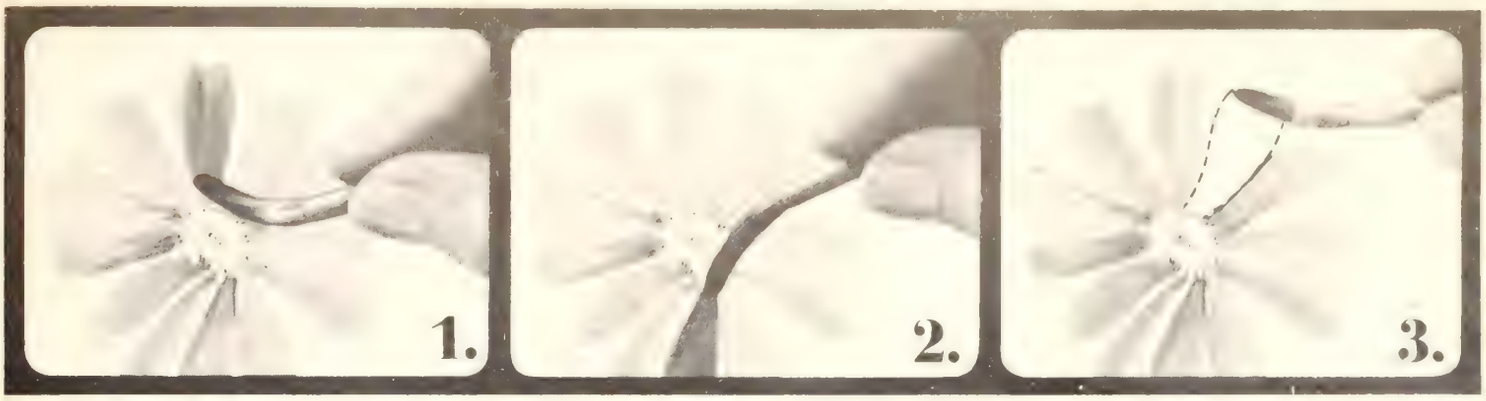


A good cold-weather centerpiece when the choice of flowers is limited is a pyramid of handsome oranges. You can pile it up on a large plate, a tray, or in a footed compote, then sprig it with greens —pachysandra, ivy, or holly with red berries. Sometimes with great punctilio, I build one on a silver tray for a black-tie setting. Or sometimes I pile a jolly heap of oranges and greens on a wooden plate for an informal buffet table. Toothpicks are useful to keep the pyramid from toppling.

FOR STORE ADDRESSES, SEE PAGE 156.



If you can make these 3 easy brush strokes...



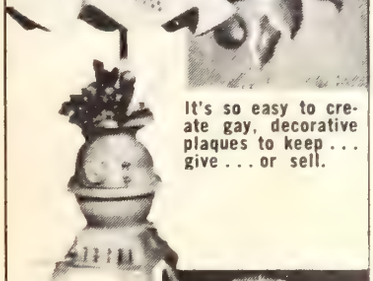
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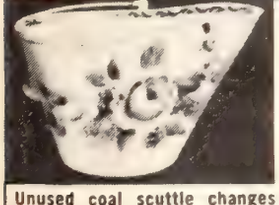
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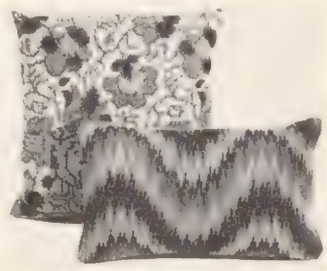
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FLOORING WITH A BUILT-IN SHINE. A new resilient flooring with a high-gloss waterproof surface that never needs waxing is installed by literally pouring the substance from wall to wall—a three-step process that must be done by workmen authorized by the manufacturer. The material can even be poured directly over any type of existing flooring. You pick your design from a wide choice suitable for kitchens, bathrooms, playrooms, etc. Called Poraflor, this new product has another important asset: it is not slippery when wet. Poraflor, 25-29 50th Street, Woodside, N. Y., 11377.



WOVEN NEEDLEPOINT that looks like the best handwork. A new machine-made fabric called Gros Point is woven in the colorful patterns traditional to the needlepoint craft which is now enjoying a revival. Two of these fabrics are being used to cover pillows, *left*, by Nettle Creek. Le Fleur, $10; Flamestitch, $8. You will also find Gros Point covers on luggage by Samsonite and handbags by Mr. Chips. Gros Point is made by The Quaker Fabrics Corp., 205 Lexington Ave., New York, N. Y., 10016.

FOR SPREAD-EAGLE ENTHUSIASTS. Macy's New York store recently opened an Ethan Allen Gallery where furnishings as traditionally American as the Green Mountain Boys are displayed in some thirty room settings. You can buy not only furniture, but accessories, curtains, bedspreads, and rugs in a range of styles from Salem townhouse to backwoods homespun—and without having to traipse from floor to floor and department to department. Every salesman, thanks to a training program supervised by Macy's and Baumritter, manufacturer of the Ethan Allen Collection, has become an Americana adept, happy to help you with selections and decorating schemes.

RUGS INSPIRED BY PAINTINGS. To raise funds for its charitable work, Synanon, the famous foundation for the aid of drug addicts, has commissioned a group of highly individual modern rugs, 4 by 6 feet in size, to be handmade of wool in India. They will soon be for sale in department stores throughout the U.S. Designer Harry Flitterman named the twelve rug patterns for the painters whose work he says inspired the colors of each rug (including Miró, Cezanne, Monet, Van Gogh, Renoir, Klee). Proceeds from their sale will aid the worthy and essential work of rehabilitating former addicts and alcoholics. For additional information, write to the Synanon Foundation, Inc., 1351 Pacific Coast Highway, Santa Monica, Calif., 90401.



RUG INSPIRED BY MIRÓ PAINTING

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(UNCLE SAM, that is)

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Antiques Questions & Answers

By Louise Ade Boger



AMERICAN COIN SILVER SERVICE

Can you give me any information concerning this silver set that has been in my husband's family for years? The only mark is "C. Aldis" on the bottom of each piece.

J.J.S.—Westmont, N. J.

Your tea service was made of coin silver by Charles Aldis who worked in New York c. 1810-1820. These pieces may well be of museum quality, so do take good care of them.



STAFFORDSHIRE MARK

A friend gave me a china creamer and sugar bowl on a little platter. They are white and gold, with this mark. Can you date them?

R.G.—San Antonio, Tex.

The Meakin pottery in Staffordshire made your set after 1890 because that was the year the word "England" was included on all marks. You may recognize the seal as the royal coat of arms used by many firms.

I would like to know the period and origin of this chair. The seat is caned.

C.J.—New York, N. Y.

Your chair is American, probably maple, made in the late Empire style around 1825-1840. These chairs were usually made in sets of six or twelve for dining rooms.



AMERICAN EMPIRE CHAIR



FRENCH SHELF CLOCK

I purchased this clock in the Netherlands. Its works are marked Japy Freres; can you tell me its age?

Z.N.—Alice, Tex.

Japy Freres, a leading Paris clockmaker, made your figural clock about 1875.

Continued on page 14



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We recently bought this lamp marked on the bottom: Tiffany Studios, New York. Can you tell us more about it?
E.G.—Muskogee, Okla.

Your table lamp with a Tiffany Favrile glass shade was made around 1905-1920. Louis Comfort Tiffany opened his studios in 1878 to make stained glass windows. Later they produced a variety of decorative objects like your lamp, which are greatly in vogue today.



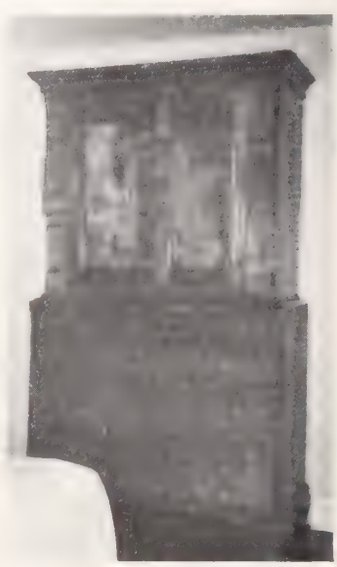
ENGLISH SHOPKEEPER'S SCALE

How old is my brass scale mounted on a beveled wooden base? The balance bar is stamped "Young & Son, New Bridge and Marlow, to weigh 2 lb."
E. McC.—Long Beach, Calif.

Your 2-pound balance scale dates 1850-1870. The Young firm, located in Birmingham, England, specialized in manufacturing fine scales. These were used in candy stores and drugstores.

I would appreciate any information you could supply concerning our bird's-eye maple chest-on-chest. It has been called a linen press. Is this name correct?
E.B.M.—Media, Pa.

Yes, linen chest is the correct term for your cabinet-on-chest. It was probably made by a rural cabinetmaker in New England, very likely New Hampshire, around 1800 1810. The ogee bracket feet and the brasses are details of the American Chippendale style, which by that date had passed the peak of its popularity.



AMERICAN LINEN PRESS



AMERICAN KALEIDOSCOPE

On the frame of my kaleidoscope it states "C.C. Bush & Co., Prov., R.I., Pat. reissued Nov. 11, 1873." How old is it? *B.L.G.—Indialantic, Fla.*

Since patents are issued for periods ranging from three to fourteen years, your kaleidoscope would date somewhere between 1873 and 1887. After Sir David Brewster invented the kaleidoscope in 1817, it became a very popular optical toy all over Europe and America. Some had stands like yours.



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Down a cane-fringed road on St. Kitts, a view of the island of Nevis.



St. Barts memento: ruins of nineteenth-century stone music hall built by Swedish settle

GOING PLACES, FINDING THINGS IN

SEVEN CARIBBEAN ISLANDS

BY JOSÉ WILSON

The islands, large and small, that border the Caribbean like a curving golden chain have been invaded many times in their checkered history, but never more sweepingly, successfully, and felicitously than today. First those migratory birds, the winter tourists, fleeing the cold embrace of northern latitudes, discovered their *dolce far niente* delights. Now a more permanent migration is taking place. People from all over the U. S. and Europe are building, buying, and restoring houses on the islands for their own pleasure and that of others. Many of the small, highly individual guest houses favored by so many travelers are owned and operated by escapees from city life turned amateur hoteliers. Both residents and visitors find here, as nowhere else in the world, an amazing diversity within a relatively small area.

Although the islands share a perpetually caressing climate, blue water, and an abundance of beaches, in all other respects they are wildly dissimilar, thanks to a mixed heritage of colonization—Spanish, French, English, Dutch, Danish, and Swedish—that has left its mark in language, architecture, dress, food, and customs. These provide the many small but subtle distinctions that make it possible for a traveler to fall in love with and return to one island and no other, for each has an ineffable spirit of its own. A sampling of seven islands, close enough geographically to be visited in a three-weeks' trip, but different enough in spi to seem worlds apart, will give some idea of the complex charms of t Caribbean.

St. Croix—a much-owned island

Largest of the United States' three Virgin Islands, St. Croix was ori nally the focus of a colonial tug-of-war and in the course of 473 ye knew seven flags. Discovered by Columbus, dubbed Santa Cruz, then l to its early inhabitants, the Carib Indians, the island was subsequen claimed by the English, Dutch, Spanish, French, the Knights of Mal the Danes, and finally, the United States, which in 1917 bought St. Cro St. Thomas, and St. John from Denmark. It is the peaceable, la periods—the almost 200 years of Danish rule and the fifty of U.S. ow ership—that have given the island its engaging dual personality. T Danish sugar planters and their British overseers and managers left legacy of stately colonial architecture, such place names as Christianst and Frederiksted, the English language, and an un-American traf pattern (here, unlike the rest of the U.S., cars keep to the left).

The peaceful, pastoral landscape is (*Continued on page 1*



LEFT: *Quadrangle of eighteenth-century fortress of Brimstone Hill recalls the warlike past of St. Kitts, an island once divided between the English and French.*

RIGHT: *The circus at Basseterre, the capital of St. Kitts, is a characteristic Caribbean conglomeration of modern buildings, an old custom house, and iron clock, in a setting of whispering palm trees.*

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The material itself makes its own surprises. Those specks, for instance, are left by minerals that kiln-firing burned from the clay. The irregular surface that catches the play of light is the mark of hand-throwing, hand-glazing. No two pieces can ever be identical.

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punctuated by old mills, rum factories, and plantation houses, relics of the days of sugar-cane prosperity. Many are in ruins, others have been restored or converted into guest houses, and now some of the estates are being developed for housing. One of these estates, the Mount Royal property of ex-New Yorker Mr. Wendy Hilty, whose own house you see on page 120, is an attractive colony of Mediterranean-style villas, built and sold fully decorated by Mr. Hilty. An estate house that can be seen in all its original grandeur is Whim Greathouse, about two miles east of Frederiksted. Restored and furnished by the St. Croix Landmarks Society, it is open Tuesday through Saturday from 10 A.M. to noon and 2 to 5 P.M., and on Sunday from 2 to 5 P.M. In February and March the Society sponsors tours of privately owned houses and gardens on the island, both historic and new. Dates and details can be obtained by writing the St. Croix Landmarks Society, Box 242, Christiansted, St. Croix or, on the spot, at Whim Greathouse or The Gallery, King Street, Christiansted.

Christiansted, the capital, has its fair share of eighteenth- and nineteenth-century achitecture—dignified stone buildings that overlap the sidewalks with shady, arched arcades, town houses built by planters for their mistresses. Solhoj Street claims two particularly fine examples, one now owned by pianist Victor Borge, the other by Mrs. George Hall Burnett, a transplanted Bostonian (see the interior on page 128). In the wharf area, there is a particularly felicitous piece of preservation. The six old buildings designated as an Historical Site include the Fort, Government House, and the Steeple Building, once a church, now the St. Croix Museum.

The cuisine in Christiansted is even more mixed than its heritage, ranging from Danish smørrebrød, through Indonesian nasi goreng, Swiss fondue bourguignonne and Spanish gazpacho, to barbecued spareribs. But for my money, anywhere in the Caribbean it is most gastronomically rewarding to stick to the local foods and dishes: lobster, tropical fruits, ice creams made from soursop and guava, callaloo soup.

One of the conditions of sale stipulated by the Danes in 1917 was that St. Croix continue to be a free port, a farsighted bit of diplomacy that has certainly benefited the island's economy. The shops on Christiansted's Company Street, King Street, and King's Alley are bursting with everything from liquor, perfume, and watches to Thai silks and Guatemalan cocktail napkins—and bursting with shoppers, too. A must is The Little Guard House on Company Street, a shop owned by Mr. and Mrs. Michael Svender that displays art and decorative objects from all over the world, notably a wonderful collection of santos and antique carvings and some modern sculptures in native woods by Socha (Mrs. Svender).

Like the other United States' Virgin Islands, St. Croix enjoys preferential status when it comes to purchases. You are allowed to take back $200-worth of articles and a gallon of liquor (if over 21) every thirty days, duty-free, instead of being limited to the $100-and-1-quart quota that applies to foreign countries. As a further incentive to buy, all Virgin Islands products are duty-free.

Three small and special islands—Sint Maarten, St. Barts, St. Kitts

Just a hop, skip, and a plane trip from St. Thomas, St. Croix's swinging neighbor, lie three little islands each with a distinct and diverting personality of its own.

Half Dutch, half French, the island that is known as Sint Maarten (or St. Martin, according to which side you're on) is so amicably divided that the only way you can tell you have driven across the unmarked, unguarded frontier is by a slight but significant change in the surroundings. The capital of the Dutch side, Philipsburg, a city strung along a narrow isthmus, has the charm of a doll's village with its red-roofed, brightly painted houses, new-pin neat. The main street is rutted at regular intervals with channels that force the motorist, willy-nilly, to reduce speed, a stratagem that is typically, thoughtfully Dutch. Marigot, the French capital city, has no such hazards and a much more *laissez-aller* air.

One of the pleasantest places to stay on the Dutch side of the island (which despite a couple of new large hotels has yet to feel the full impact of the tourist boom) is Mary's Fancy, a small guest house, converted from sugar-plantation buildings, that squats in a small valley swathed in tropical foliage. Another is the modern Caravanserai, an aptly named oasis perched on a coral promontory and swept by sea breezes. Both offer up a wealth of highly original ideas in decoration (see page 124).

Beautiful white beaches, an away-from-it-all atmosphere, and freeport status are the main lures of the island, although I found the shopping pretty standard. The exception is the Windward Islanders, a shop on Philipsburg's Main Street, where you can find a surprisingly excellent selection of

Continued on page 20

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crafts and furniture from Mexico and Haiti, and some good-looking clothes designed by one of the owners, Kit Osborn.

From Sint Maarten, a plane or boat will land you in one of the most overlooked and intriguing of the Caribbean's paradoxical islands: tiny, pastoral French St. Barts, or more properly, St. Barthélemy. Driving through the countryside to the village of Grandfond (where you can buy broad-brimmed, high-crowned Panama hats of seventeenth-century design) is to be transported to La Vieille France, for the people speak an old-fashioned Breton dialect and the women wear the provincial dress—high, starched headdresses and big-collared gowns. But in the capital, Gustavia, it is the vestiges of Swedish colonization in the years from 1784 to 1887 that catch the eye: around the harbor, the ruins of an old stone music hall; houses of brick and stone; hand-carved, hand-painted wood balustrades decorated with Swedish colors and patterns. Good buys in St. Barts, if you can find the means to transport them, are the huge pottery jars used to collect water run-off from the roofs, and furniture made by local artisans. At the Yacht Club, a small charming inn in an old house in Gustavia, I spotted this furniture effectively combined with island antiques. Out of town there are two tiny guest houses, Autour du Rocher and Eden Rock, each with a spectacular location perched high on a rock overlooking the sea and a French chef who can whip up a delicious meal at the drop of a *toque blanche*.

St. Kitts, the third island, wears its cross-colonization lightly. Only a few place names like Basseterre, the capital, and Dieppe Bay bear witness to the fact that this was once a joint English-French possession. Now English is the only language you hear in bustling Basseterre's Saturday morning market when vendors string their trays of herbs and spices, vegetables and fruits along the stone wall of the waterfront. Here for pennies you can pick up pottery brought over from the neighboring island of Nevis, and big handmade tin graters that, sprayed with paint, will make unusual and colorful candle shields.

The two inescapable sights of St. Kitts (inescapable because they dominate the landscape) are an extinct volcano, aptly named Mount Misery, and the ruins of an impressive eighteenth-century hilltop fort, Brimstone Hill, said to be the inspiration for Henri-Christophe's Citadel in Haiti. It is a long, hot, and not very rewarding climb up the slopes of the volcano, but I highly recommend a visit to Brimstone Hill, accessible by car and well worth seeing, especially if you combine the trip with a breeze-cooled picnic lunch on the ramparts.

Like many another Caribbean island, St. Kitts owes its black-sand beaches and fertile sugar-cane-and-cotton-sprouting soil to its volcanic origins, but here one extra dividend has been added—a spectacular formation of jagged black volcanic rocks that strike up from the ocean floor like a nest of angry serpents. To see Black



Admiral's Inn in Nelson's Dockyard, Antigua, an eighteenth-century building that at one time housed the Engineer's office, is now a small hotel.

Rocks, as they are called, take the road that curves through fields of sugar cane from Basseterre to Dieppe Bay. They are just a little way offshore, on the grounds of Bellevue plantation, one of the many estates on St. Kitts and no one, it seems, minds your strolling over to take a look.

Dieppe Bay can claim the island's most inviting guest house, The Golden Lemon (see page 127), a converted plantation house in the typical, airy colonial style with louvered shutters and jalousies instead of windows, rooms opening to a sea-gazing veranda, and a central dining room with a high tray ceiling to help air circulate. The decoration is a carefree, eclectic mixture of contemporary colors and art with some fine old antiques, many discovered in island homes. And in the high-walled garden there is an eighteenth-century "plunge," a deep sunken stone pool once intended for bathing, but now equipped for an after-sunbathing dip.

Anyone who feels as I do that too many island hotels are virtually tourist enclaves will appreciate one of the chief charms of The Golden Lemon—its location. Instead of being cut off from the little village of Dieppe Bay, the house is smack at the end of the main street. You can sit on the veranda and watch everyone going about his or her business—the men mostly sitting under trees and talking, the women shopping or shooing hens. And when the fishermen land the morning's catch, you can stroll onto the beach to watch The Golden Lemon's cook pick out a kingfish or lobsters for lunch.

Continued on page 22

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SEVEN CARIBBEAN ISLANDS *continued from page 20*

Antigua—sailors' haven

BWIA flies straight as an arrow from St. Kitts to Antigua, which within the last few years has become one of the most popular islands in the Caribbean and correspondingly well equipped with hotels both large and small. The accent here is bluffly British, as befits an island that once harbored Nelson's fleet, and a must for any visitor is a visit to the restored buildings of Nelson's Dockyard, now given a new lease on life as a headquarters for harboring and outfitting the many yachts that cruise the Caribbean. One of the buildings, an old storehouse, has been turned into a very pleasant guest house, the Admiral's Inn, and another, once the powder magazine, is being converted by Commander Nicholson, who runs a yacht-chartering service, into a house for himself and his family. See a few of the details on page 124.

The Caribbean offers only a limited selection of crafts, apart from the simple, unglazed pottery the islanders make for their own use, but I did find some attractive art in Antigua's capital, St. John's. An upstairs gallery on High Street called Lafaurie shows work by local artists—oils, watercolors, pen-and-ink drawings, sculpture, and shell mobiles, including amusing and detailed drawings of old Antiguan houses. If you have a taste for games of skill and memory, buy a warri board and get someone to teach you how to play. I never did master this game, which seems to consist of swiftly moving beans from one hollow in the board to another in some arcane sequence, but it's a great local sport and you can see all the cab drivers playing it to while away time between fares.

Dominica—a sleeping island

Mountainous and verdant, carpeted with bamboo forests, canopied with tree ferns, and bathed in the spray of innumerable waterfalls, Dominica seems more like a Hawaiian than a Caribbean island, especially in the wild grandeur of the scenery—dark, deep valleys, surging rivers, tremendous peaks, black and white sand beaches. Dominica is not for the fun-loving vacationer—of the few places to stay, the Castaways, which has an excellent West Indian cook, and the Fort Young, a modern hotel built on the ruins of an old fort, are the best bets. It is the adventurer with a yen to see



Black-and-white tiled graves in the churchyard of St. Joseph's, Dominica —one of the many visual surprises on this little-known Caribbean island.

the Caribbean as it used to be who will find Dominica rewarding.

Here, for instance, is a reservation where some of the few remaining Carib Indians weave baskets (not for sale, but willingly traded for rum or tobacco) and shape canoes with hot water and stones as they did before Columbus. One of the few Caribbean craft products with merit enough to command a worldwide sale. Dominica straw rugs are woven by sturdy-legged, strong-featured girls at the Convent Industrial School in Roseau. The roads that wind through the mountains and past the waterfalls offer glimpses of a wayside shrine carved from a tree, a tiny church apparently taken over by inquisitive goats, another with graves covered in op art designs of black and white tile. In the vestiges of a once-thriving Botanical Garden, palms grow in a ragged allée, cannonball trees flaunt their fiery puffs of blossom. Unspoiled and undiscovered, Dominica lies like a green-jeweled sleeping princess between the surging French islands of Guadeloupe and Martinique, waiting the reviving kiss of twentieth-century progress, which can be a very mixed blessing indeed.

Continued on page 26



Carib canoe that dates back to pre-Columbian days. Made from the trunk of the saman tree, it is expanded and shaped with a cargo of heavy stones and heated water.

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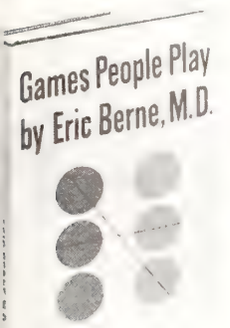
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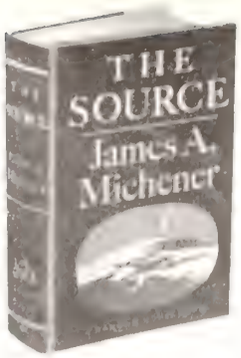
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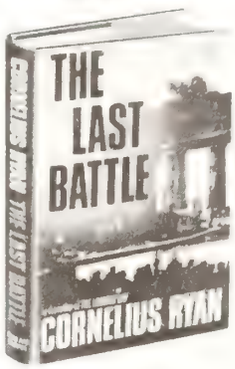
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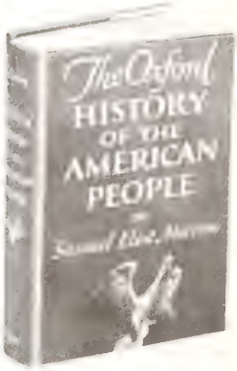
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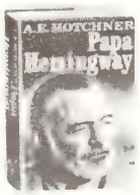
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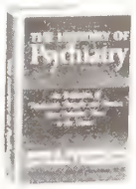
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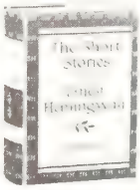
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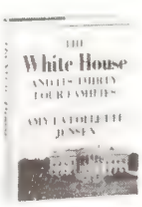
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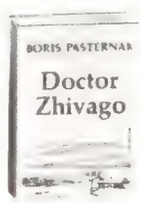
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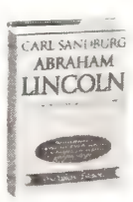
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Barbados—
Britain with a tropical bent

By common consent, newly independent Barbados, the easternmost of the Caribbean islands and about the only one that Columbus overlooked, is the most English in ambiance, for it has known no other language since it was settled in 1627. In the capital, Bridgetown, a statue of Lord Nelson dominates Trafalgar (what else?) Square and the harbor police still wear the sailor's gear of his day—straw boater, bell-bottomed trousers, white jerkin. But it is the countryside with its neatly cultivated gardens and tiny parish churches that shows most clearly the taming influence of the mother country on the tropics.

Like St. Croix, Barbados is equally favored by latter-day settlers, and has its quota of converted sugar mills and estate houses and such resort-home developments as Sandy Lane, a charming colony of houses with walls of native coral rock and roofs of wallaba shingles. Of the eighteenth- and nineteenth-century houses on the island, one on the south coast, now a hotel, is noted both for its superb plasterwork ceilings and dubious history. Sam Lord's Castle, as it is called, was the home of a notorious rogue whose specialty was luring ships to destruction on the rocks and "liberating" the cargoes. It has to be admitted, though, that seldom were ill-gotten gains so well spent, for the ceilings, executed by craftsmen brought from England and Italy, are unique in the islands, and the antiques with which the house is now furnished do them full justice.



Ferns, palms, tropical plants of Barbados are nurtured by sunshine and rain that stream through open roof of slat house, the typical conservatory found in the islands.

From this monument to rascality, the coastal road winds north to Bathsheba. A stop here is mandatory—for a full-course meal of West Indian foods at the Kingsley Club (it is advisable to make a reservation). Flying fish is one of the local delicacies—filleted, marinated, and cooked Bajan style, it is really superb. Not far from the Kingsley Club are the Andromeda Gardens (privately owned, but open to the public for an admission fee) where every possible tropical plant and shrub has been skillfully disposed in settings that follow the course of a meandering stream down the hillside to the sea. Each area has been planted to convey a different mood—cactus and orchid gardens, a lily pond, begonia garden, groves of frangipani and oleander, and a rock garden fragrant with ginger. There is even the bearded banyan tree from which the island takes its name—Los Barbados (the bearded ones), as it was dubbed by the Portuguese mariner who set foot here briefly in 1536.

North of the gardens at Chalky Mount is one of the few surviving communities of native potters. They fashion the local chalk-white clay into simple and traditional shapes—pots, goblets, plates, jars—but unfortunately, the most interesting pieces are large, fragile, hard to transport or ship. Among the better local crafts are the rush-seated unpainted pine Bajan chairs, which sell for a couple of dollars and can be bought in Bridgetown at the Handicrafts Shop. The new Craft Center of Pelican Village, a bazaar-like cluster of African-style thatched huts on Princess Alice Highway, has local straw work, wood and leather goods, in addition to rather high-priced antiques and such Bajan delicacies as guava cheese, hot sauce, and pepper wine.

Barbados is by no means the last of the Caribbean islands—stretching south are the tiny, idyllic Grenadines, Grenada, Tobago, Trinidad, and, swinging westward to the northern coast of Venezuela, the Dutch ABC group—Aruba, Bonaire, and Curaçao. It is, though, a good departure point on the main jet routes for the traveler with a limited amount of time to spend and a desire to see, but not be satiated by, the varieties and vagaries of island life. There is always another season, another chance to return.

* * * *

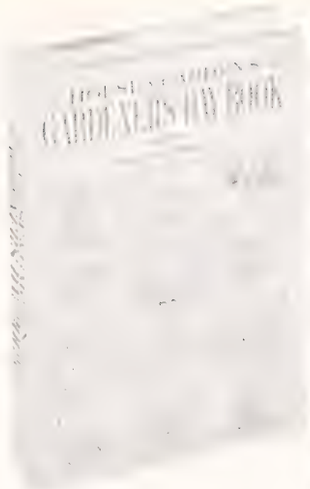
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Notes for January gardeners

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First weekend

Conversation plants. Gardening is a gabby game, and gardeners set as much store by conversational gambits as does any other readily classifiable group. But since there is a limit to the amount of personal bragging that the practitioner can do and still retain a modest mien, the plants themselves are required to keep the conversation flowing. This some of them can do admirably. One of the best to point to with pride—or view with alarm, depending on the circumstances—is the *Bowiea volubilis* (once more dramatically known as shizobasopsis), the climbing onion. No onion, it produces a globular rootstock almost as big as a grapefruit, from which long, almost leafless green tendrils twine upward in tangled profusion. (This singularly spectacular plant was illustrated and described by James Fanning in H&G, October, 1960.) In temperate climates it is a tender plant, suitable for indoor culture only.

Similarly the beaucarnea produces a fleshy (the name means beautiful flesh) globular rootstock, this time as big as a basketball. From the top of this globe rises a tapering palmlike stem, and from the top of the stem erupts a fountain of narrow (¾-inch) arching leaves. How "beautiful" this plant is may be debatable, but it is a fine conversation piece. In a warm living room or a greenhouse it may spout 6 feet tall. In the warmest parts of the U. S. it may reach 20 feet or more in outdoor plantings —where much of its special charm is lost.

The old man cactus (*Cereus senilis*) is a favorite windowsill succulent—a venerable beatnik, but winsome. *Saxifraga sarmentosa* is an amusing house plant and also a pretty rock plant, as are so many of the saxifrages. You may have known of it by the name of strawberry begonia—a double-barreled misnomer. Mother-of-thousands is more apt. Outdoors, we list but one—a truly handsome variant of the familiar flowering dogwood—*Cornus florida welchii*, which has leaves that contain margins and flashings of white and red as well as the basic green.

If talk is to be a concomitant of good gardening, it might as well be good talk.



Second weekend

Antidesiccant. A great deal of to-do is made about the necessity for painting the wounds left by the removal of branches from trees and shrubs. The rule of thumb that seems to have gained credence, largely because it has been repeated for so many years, calls for the application of some form of tree-wound paint to any cut more than a half-inch in diameter. Supposedly such paint, packed with sanitary ingredients, prevents infection, promotes healing, reduces sap ooze to safe minima. Well, if the paint were to stay in place for any great length of time (which it won't), it would *seal in* any stray infections rather than exclude them. Healing is fostered by the unimpeded development of new cambium at the edges of the wound. And sap ooze as a result of pruning seldom fazes the plant.

But there is this to be said: if you are pruning in winter (as you should to repair damage after storm breakage, for example), and if the wound is greater than 2 inches, on trees, and half-an-inch on most shrubs, tree wound preparations may help to prevent the drying out of heartwood, which

Continued on page 155



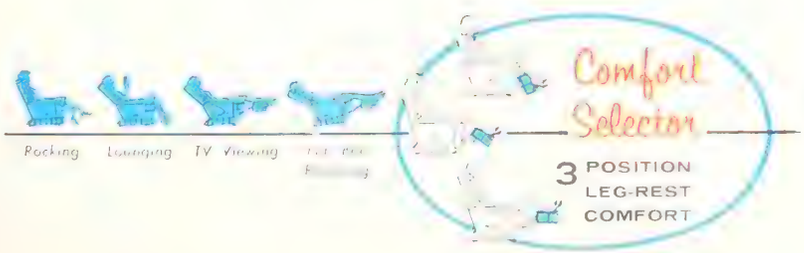
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The net worth of most American families has never been greater than it is today. Their houses, and the bountiful crop of possessions within them, are at peak value. It is an uncomfortable fact, however, that the insurance coverage on more than half of all insured houses in the U. S. falls short of providing adequate protection against total loss or serious damage. Some insurance men say that only one house in three has enough coverage to guarantee replacement.

Creeping affluence and its less comely twin, inflation, are largely to blame. Insurance company statistics show that if you owned a house worth $30,000 ten years ago, the cost of duplicating it today would be $37,500. And if your personal property amounted to $10,000, it would now be worth $13.000. So it is easy to see that unless you increased the insurance coverage periodically over the past decade, your house would be conspicuously underinsured.

The consequences can be calamitous. In one suburban community, according to the Insurance Information Institute, forty-five houses were destroyed by fires and explosions triggered by defective gas regulators. Not a single house was insured up to its replacement value. One worth $28,000 was insured for just $5.000; another valued at $29,000 was insured for $4,000. Naturally, the insurance benefits did not begin to compensate for these losses.

What makes such disasters doubly tragic is their pointlessness. Anyone who owns a house today should be able to afford the relatively modest cost of insurance coverage commensurate with the property's value. In recent years the insurance industry has devised imaginative new policies that protect the homeowner against a broad range of perils.

Far and away the most popular form of insurance is the so-called "homeowner's policy." This is a package policy designed to provide not only *property* insurance but also coverage of *personal property*, *personal liability*, *medical payments*, and *physical damage to the property of others*.

Property insurance

A major advantage of the homeowner's policy is its scope. A typical policy insures your property against nineteen perils, including fire and lightning; windstorm or hail; explosion; weight of ice, snow, or sleet; smoke damage; freezing of plumbing, heating, or air-conditioning systems. A slightly less expensive form insures against eleven perils, and a more expensive "all-risks" policy covers most, but not quite all, conceivable perils; the most significant exceptions are earthquake, landslide, and flood.

Unless you specifically request greater coverage, the standard homeowner's package policy insures your house for 80 per cent of its replacement value, based on an accurate appraisal. Full 100 per cent coverage costs proportionately more, but many homeowners—and their insurance counselors—feel that 80 per cent coverage is sufficient. This is not contrary, as it may seem, to the insurance industry's advice stressing adequate coverage.

If you are carrying 80 per cent of replacement value, you will in most cases receive "new for old" should a part of your house be damaged or destroyed. Say your roof burns. And say it cost $1,000 ten years ago and had a life expectancy of twenty years. It would have depreciated by half, but if you are covered for 80 per cent of replacement value, you get a new roof by paying only a modest sum of $50 or $100 based on the deductible clause commonly included in the homeowner's policy.

Personal property

If millions of houses are underinsured, their contents are even less adequately covered. Since 1950, both the number of possessions and their value have increased in the average home by 46 per cent. Our growing affluence has found fabulous expression in the buying

Continued on page 32



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INSURANCE *continued from page 30*

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Under the standard homeowner's policy, your personal property is usually insured for 40 per cent of the coverage of the house itself. Thus, if your house is insured for $40,000, your possessions would be automatically insured for $16,000. This may or may not be adequate. The only way you can be sure is to make a meticulous survey of all personal property and place a realistic value on each item. Some insurance companies provide comprehensive check lists to simplify this task. And some especially well-organized families even take snapshots of major possessions. Once you have documented your contents, you should place your lists, and pictures if any, in a safety deposit box (or at least, a fireproof metal container) along with your other valuable papers.

Should you find that your personal property exceeds the amount of your policy, you will want to take out additional insurance. The cost is about $7 per $1,000 in the usual three-year contract.

Certain types of possessions require protection beyond that offered in the basic policy. For example, coverage against loss or damage is limited to only $500 on securities, tickets, and stamp collections. Fine paintings, musical instruments, jewelry, furs, and other precious objects should be protected by personal property "floaters" which insure to full value, or by having an endorsement added to the homeowner's policy describing the items and their individual values.

Personal liability

It requires no imagination at all to sense the importance of protecting your family against possible claims by persons who may hold you responsible for injuries sustained on your property. Insurance company files contain an overabundance of unlikely but too-true stories of personal injury claims. As, for example, the case of the Mississippi postman who entered a claim against a homeowner after he had been stung while depositing letters in the mailbox. He had aroused a swarm of bees that considered the box their territorial imperative. The owner's own aversion to the bees made him no less responsible for their unfriendly behavior.

Or the case of the neighborhood nemesis, a youngster who wandered uninvited into a backyard. Attracted by a hammock, he attempted the impossible by standing in it, was flipped out on his head, and sustained a concussion. His parents sued the property owner, who learned to his dismay that a hammock in legal parlance can be characterized as an "attractive nuisance."

Another kind of lawsuit you can be subjected to is for extensive damage accidentally caused by you or someone in your family to another person's property. Personal liability coverage, and plenty of it, is almost essential in today's accident-prone and litigious-minded society. This insurance provides for your legal defense if a lawsuit is brought against any member of your family (or even your pet) involving bodily injury to others or damage to their property; and it indemnifies you through the payment of damages. The basic amount of personal liability coverage in homeowner's policies is $25,000. Considering the enormous personal injury settlements that have been won in recent years, most insurance counselors recommend that you increase this amount substantially. The additional cost of coverage up to as much as $100,000 for bodily injury to one person and $300,000 for more than one person in an accident is comparatively inexpensive—and a great bargain in terms of your sense of security.

Medical payments

While personal liability is your best protection against large claims for major injury or property damage, homeowner's policies offer the added comfort of insuring the payment of a friend's medical expenses if he slips on a throw rug and breaks a leg in your house. Like personal liability insurance, the coverage applies not only to injuries that may happen on your property, but to those occurring elsewhere if they were caused by you, a member of your family, or your dog, Bozo. And what makes this provision even more attractive is the insurance company's obligation to foot the bill (up to $500, but this, too, can be increased) *regardless of who is at fault.* Thus, without the need to establish liability, medical expenses are speedily paid.

Physical damage to the property of others

A remarkable cornucopia of insurance, the homeowner's policy also covers the cost of the neighbor's window your son may break while playing baseball. In fact, if any member of your family accidental-

Continued on page 158

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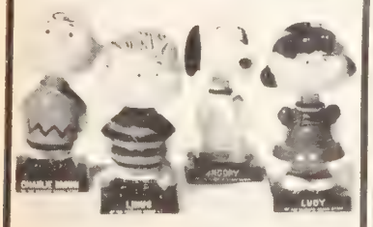
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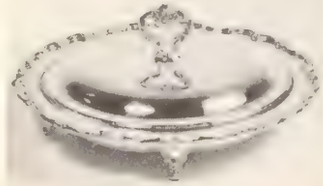
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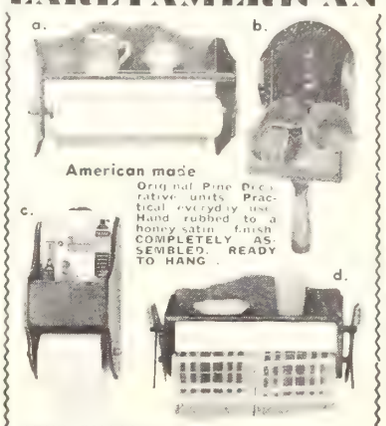
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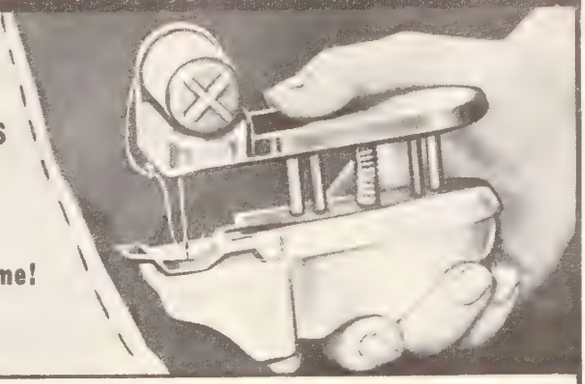
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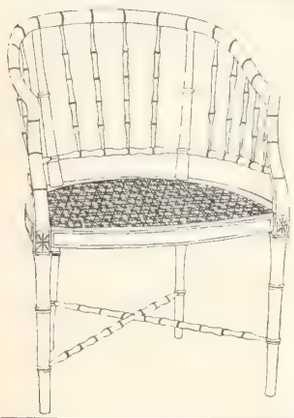
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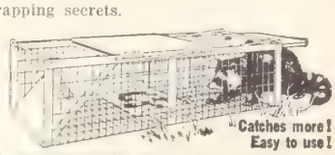
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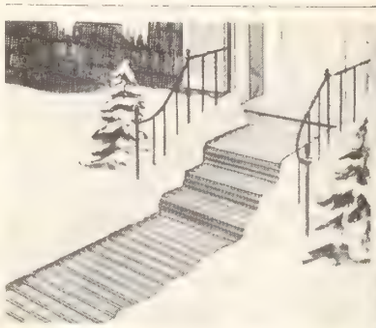
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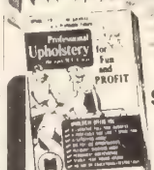
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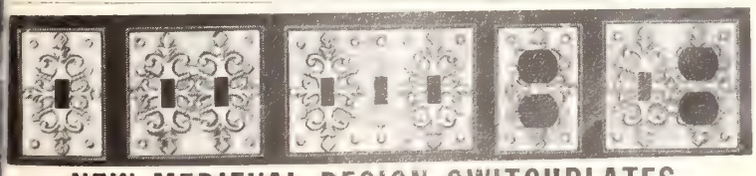
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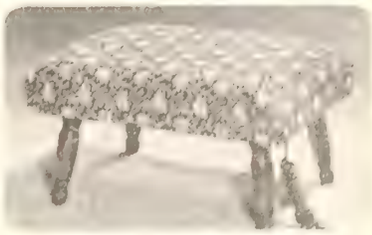
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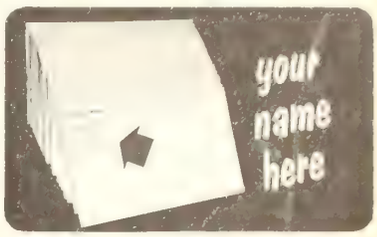
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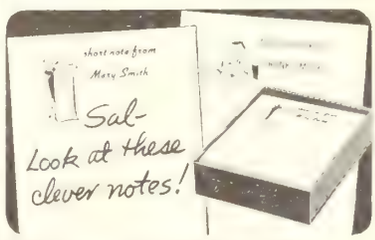
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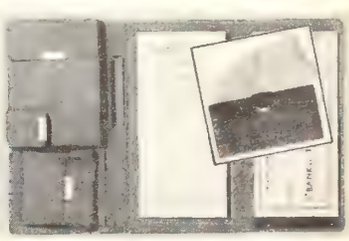
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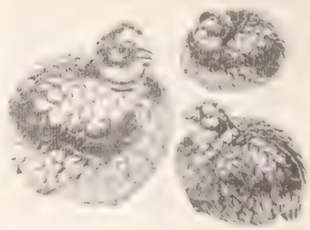
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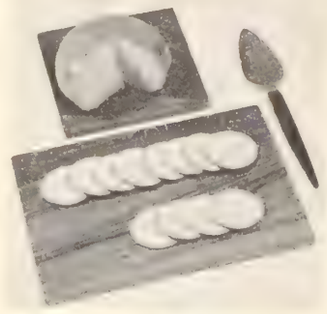
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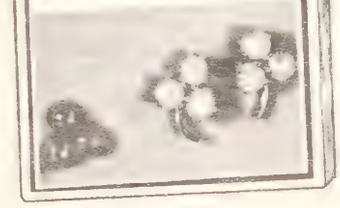
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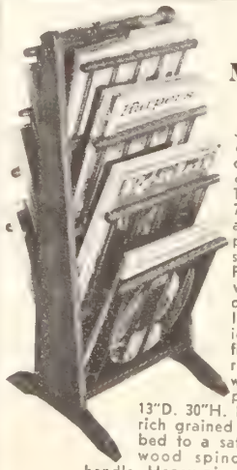
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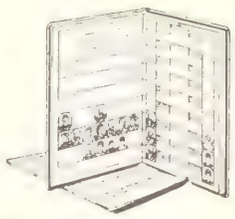
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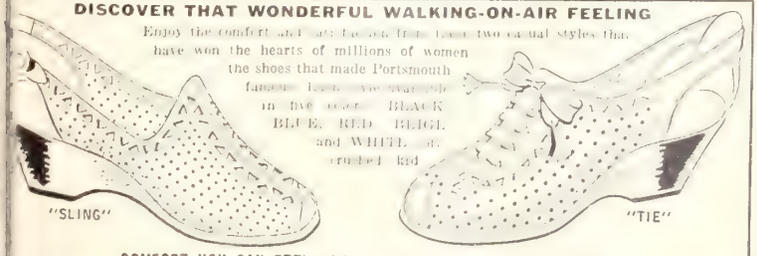
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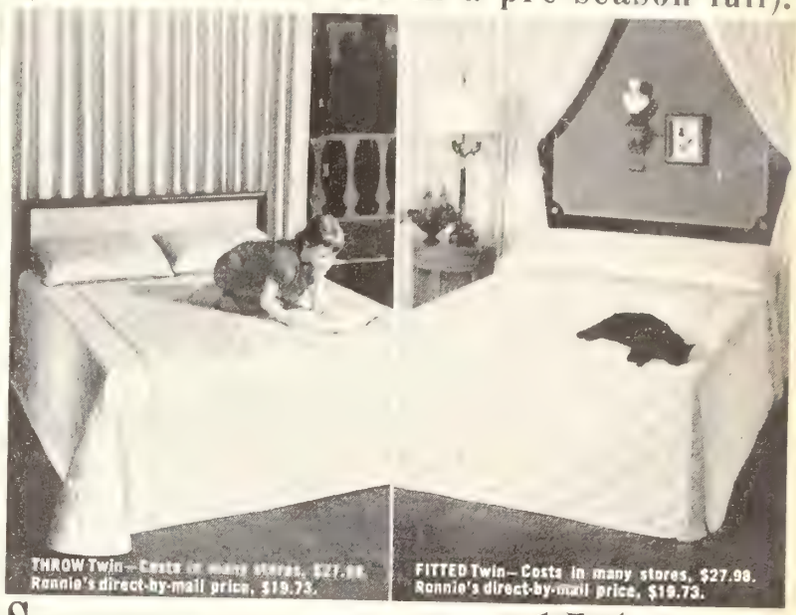
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Coffee D.O.M mugs for the home...

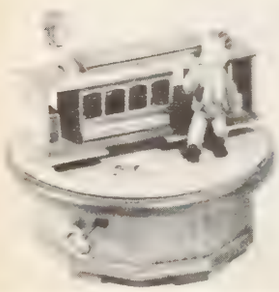


Discover the newest thing in coffee by adding 1½ ozs. of Benedictine D.O.M, La Grande Liqueur Francaise, to a cup of strong hot coffee, topped off with whipped cream.



For a set of four unique Coffee D.O.M ceramic mugs send $5.00 to: Dept. G, Benedictine, Box 341, Old Chelsea Station, New York, N.Y. 10011.

86 Proof



I LEFT MY HEART IN SAN FRANCISCO

This charming cable car Music Box revolves as the music plays. Hand-carved, hand-painted by Anri, with fine Swiss movement. 7½" x 6" high $28.95, 95c postage. Satisfaction Guaranteed. Catalog showing many other music boxes 35c.

Hildegarde Studios HG
597 Farmington Avenue,
Hartford, Conn. 06105



"TIME IS MORE PRECIOUS SINCE I HAVE YOU TO LOVE." PRECIOUS MOMENTS, exclusive designed charm of unique beauty and sentiment, inscribed in French with the romantic translated phrase. A fat red heart at center and the hands of time topped [illegible] at a quarter to midnight. A lasting expression of your love for someone special. In Sterling: ¾" $4; 1" $5; In 14K ¾" $10; 1" $16. SMART BRACELET: Sterling $5; 14K $18. Engraving on back 10¢ a letter.

LOVERS RING



"I [illegible] than [illegible] but less than to-[illegible]" charming sentiment inscribed in a French colloquialism, completely encircling the ring. Excellent for both men & women to wear as marriage & friendship rings. In Sterling $8 ea. 14K Gold $40 ea. Send ring sizes.

The Jamaica Silversmith
50 Delancey St., G1, N. Y. 10002

Improved * Model...



HAND EMBOSSER
For Personalized Stationery

Emboss your own personal stationery for a lifetime by just pressing a handle. Makes expensive looking raised letter impressions of any 3 line name & address on PAPER & ENVELOPES. Requires no inks, accessories, service or maintenance. Ideal for adults, teenagers, home or office, clubs, etc. Print clearly 3 lines desired. No more than 24 letters or numbers per line. For 4 lines add $1.00. NEW MODEL. $7.95 plus 25c Postage

EACH EXTRA PLATE $6.25

FREE POSTAL SCALE INCLUDED WITH ORDERS OF 2 OR MORE EMBOSSERS • FREE CATALOG

POSTAMATIC CO. Box 160, HG17 Lafayette Hill, Pa. 19444

Shopping Around



Sudsy fruit

Luscious looking miniature plums, pears, bananas, peaches and lemons are fragrant cakes of soap. They are packed in a brandy snifter to use for nosegays or cognac when the soap is gone. Colorful party favor or hostess gift. $2.25 ea., 5 for $11. Ppd. Order SSF-2. The Carolina Soap & Candle Makers, HG1, Southern Pines, N. C. 28387.



For square shoulders

Posture correction doesn't have to be an uncomfortable ordeal. Slip on the Pi Peer shoulder brace and enjoy even, distributed support. Armbands comfortably padded: lightweight fabric not detectable under clothing. Men, measure chest; women, measure below bust. $4.95. Ppd. Piper Brace, HNG-17H, 811 Wyandotte, Kansas City, Mo. 64105.



First rate mate

Handy and helpful: a desk set that minimizes that jumping up from the desk just when you're settled, to get a stapler, a rubber band. These items plus pen, scotch tape, letter opener, ruler, pencils and more in a heavy black plastic case with green or gold plush lining. 10½" by 6½". $7.50. 75c post. Clymer's of Bucks County, HG1, Pt. Pleasant, Pa. 18950.



Oriental charm

So graceful of line, you'll want at least a pair of these mandarin ginger jars to display. Or use them as canisters. Birds of Paradise and floral design are in predominant colors of coral, jade green and burnt orange. White porcelain, split black wood stand. 8" high $4.95; 10" high $10.95. Ppd. Ziff & Co., HG1, Box 3072, Merchandise Mart Plaza, Chicago, Ill. 60654.

Send for your **New Forslund Catalog...$1.00**



New, big and colorful! 124 pages filled with Quaint American Furniture and all the nice things that go with it—so many exclusive with Forslund—many made in our own little Grand Rapids manufactory. Your one dollar is refundable on your first $10.00 order.

Carl Forslund
(Father and Three Sons)
Dept HG,122 E Fulton St
Grand Rapids, Michigan



From your own snapshot...

GENUINE OIL PORTRAITS

Magnificently Handpainted in Full Color by Professional Old World Artists at a New Low Price! Now you can enshrine a loved one's presence eternally in everlasting oils—as a priceless remembrance for yourself or as a gift to be treasured for years—at an unbelievably low price. Today, thanks to Buckingham's perfection of painting portraits from any photograph or transparency, you can buy a magnificently handpainted oil portrait for as little as $35.00. And, your satisfaction is unconditionally guaranteed or your money will be immediately refunded.

FREE! Full Color Catalog & Decorator's Idea Guide shows examples of Buckingham Galleries' superb work of art in living color, information on sizes, frames, prices, plus decorator tips on "How to Display Portraits in Your Home." (ENCL. 10¢ PSTG. & HNDLG.)

Buckingham Galleries (div. National Systems Corp.)
University Plaza, Dept. 1531, Campus Drive, Newport, Calif. 92660.

Quite cool

Wines stay cool right up to the moment of pouring. The tube in the center of the hand-blown crystal set's the secret: it holds those cooling chunks of ice without diluting the flavor of the wine. Cooler rests on handmade stand of black wrought iron; imported from Austria. $32.50 ppd. Jenifer House, Dept. HG17, Great Barrington, Mass. 01230.



Pick of the packs

Pick these packs for all your knits, woolies and sweater jackets. Seal-shut, see-through envelopes of heavy-heavy plastic hold aplenty (13″ by 18″), protect things from moths and humidity; bonus is the non-snag zipper fastener. 89c each pack of three; two packs, $1.59. Ppd. Sunset House, 81 Sunset Bldg., Beverly Hills, Cal. 90213.



In stitches

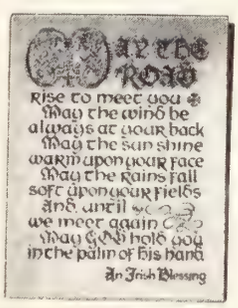
Winter is no laughing matter. Take the drear out and put cheer in. This sampler brings smiles. Kit includes picturesque farm scene on oyster Belgian linen, colored floss, instructions, 11½″ by 14″ mahogany frame. $2.95. Matching bridge sampler has old-fashioned warmth too. $2.95. Add 35c post. each. Victoria Gifts, HG1, 12H Water St., Bryn Mawr, Pa. 19010.



Hang it all

Which cliff dweller won't be very much taken with our indoor drip dryer? Made of steel coated with white vinyl, convenient contraption straddles the bathtub; contributes 10½ feet of space for drying lingerie and the like. Lightweight, won't rust or snag, folds flat to store. $3.98 ppd. Breck's, Z69 Breck Building, Boston, Mass. 02210.





Irish Blessing Plaque

Sure 'n' you needn't be from the ould sod to have the luck of the Irish—just hang this beautiful plaque in your home! Hand-screened original is gold and green on natural oil-rubbed mahogany and begins "May the road rise to meet you and the wind be at your back." 5¾ x 7¾″. Order **8183-6,** Irish Blessing, **$1.50** ppd.

Write For New Free Gift Catalog!

Miles Kimball
195 Bond St., Oshkosh, Wis. 54901

...ow You Can Be TALLER *Instantly!*

at least 2 full inches with amazing new invisible "LIFTEE" HEIGHT INCREASE PADS

...you handicapped in your social contacts because of a short appearance... of being called shorty? Now, at last, you need not suffer this embarrassment any longer with the aid of "LIFTEE", the new amazing **HEIGHT INCREASE**. Simply slip these invisible pads in any pair of shoes. Now step into them add 2 inches in height. **THE SAME HEIGHT INCREASE AS EXPENSIVE HEIGHT EASING SHOES,** for a fraction of the cost, to give you new poise and self-dence — a key to success and romance. No one will suspect that you are ng them — but what an impressive difference they make! These **LIGHT-HT FOAM RUBBER AND CUSHION CORK PADS** fit securely without gluing and hangeable in any shoes. "LIFTEE" is scientifically designed for real walking ort and an aid to better posture. "LIFTEE" is worn by thousands of smart and women in all walks of life. Durable and shock absorbing. State man's oman's shoe size.



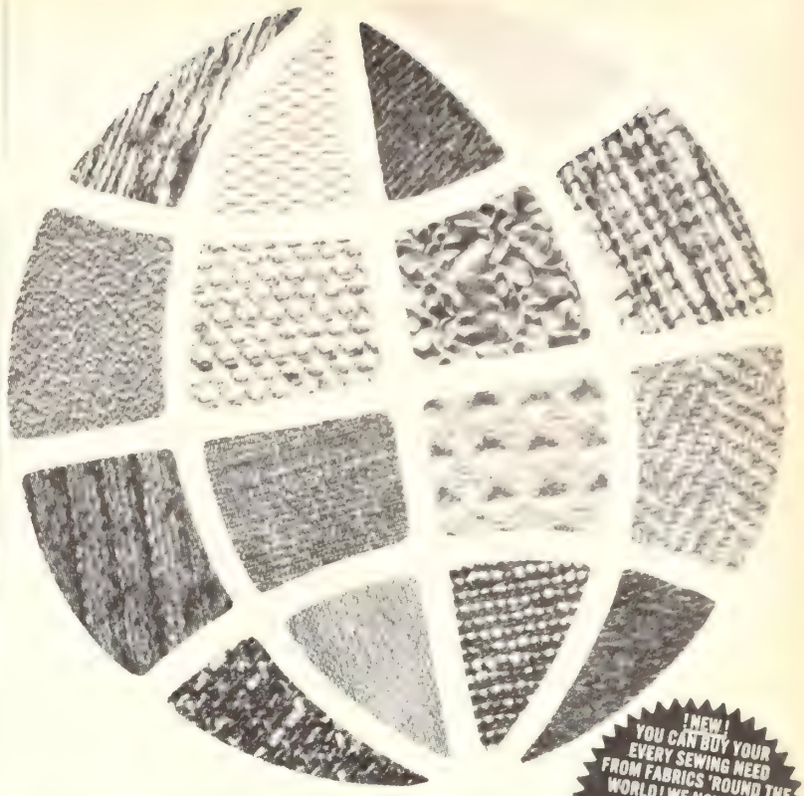
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Every two weeks throughout the year you will receive 16 fabric swatches gathered from the four corners of the globe!

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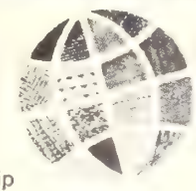
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Contemporary and Traditional



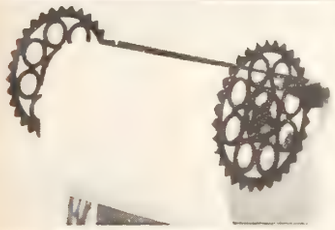
Let St. Francis welcome songbirds to your garden. Carved Italian stone, 47" high, $300.00. Lead planter, 12" high, 14" diameter, $85.00. Round and square planters can be made in any larger size. Carved Italian stone fountain with dolphin, 34" high, 29" wide, 27" projection, $205.00 complete with pump. Also available with larger shell under it. All prices f.o.b. New York.

Send 50c for our Illustrated Catalogue, showing figures and fountains of many sizes and styles. Come visit our Galleries.

Erkins STUDIOS

Dept. 171, 8 West 40th St., New York, N.Y. 10018





TRIVET TOWEL HOLDER

Ward off evil spirits in your kitchen with this charming paper towel rack, fashioned after famed Pennsylvania Dutch hex designs. 6" diameter cast iron trivets at either end. Rack holds jumbo or regular size roll of towels within easy reach. $2.95 postpaid.

KITCHEN UTENSIL RACK



Stylish rack puts kitchen utensils at your fingertips. Copied from meat racks in French butcher shops. Has 7 sturdy hooks. Made of black wrought iron. 16"x12"x7". $3.50 plus 45c postage.

FERRY HOUSE Dept. G-117 Dobbs Ferry, N. Y.

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By Mike Senkiw



It's true the things people are saying about Amazoy Meyer Z-52 Zoysia Grass (Reg. T.M.).

It grows a thick and luxurious mat walking on it's unforgettable like walking on a thick pile carpet.

Your Zoysia lawn drives out tobacco and weed all summer long. It stays green and beautiful in blistering heat, when other grass burns out. It cuts mowing by ½. It's perfect, for summer homes and problem" areas.

There's no need to rip out your old grass. Plug in Amazoy Zoysia Grass and let it spread into beautiful turf that never needs replacement. It will neither heat kill nor winter kill . . . merely go off its green color after heavy frosts and regain fresh new beauty every spring. A TRUE PERENNIAL. Every plug fully guaranteed to grow.

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2 Cottage Ave.,
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NEW DESIGN

FRENCH CRYSTAL

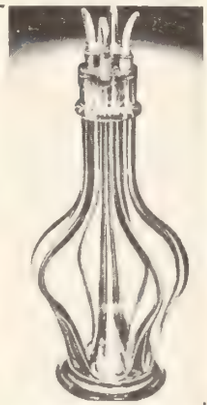
Four in one DECANTER

$5.95

PLUS 50c POSTAGE

Pa. Res. Add 5% Sales Tax

Sorry No COD's



From France comes this magnificent decanter. It has four separate sections, each with its own pouring spout and stopper. For colorful splendor fill sections with Creme de Menthe, Cherry Heering, Grand Marnier and Drambuie. A lovely conversation piece. 12" tall decanter.

SET OF SIX FINE HANDBLOWN RAINBOW HUE CORDIAL GLASSES, $5.95 Plus 50¢ Postage.

THE ADDED TOUCH

12-H Water St., Bryn Mawr, Pa. 19010

Shopping Around



Record go round

Revolving record rack takes just one foot of floor space! Two-tier shelf holds up to 100 LP albums. Each rack adjusts to any height on 45" pole, locks securely into position. Highly polished brass and handsome, sturdy, heavy base. $9.98 plus $1.50 post.; 3-tier rack to hold 150 albums, add $2.95, 25c post. Lang's, HG1, 28 Magee Ave., Stamford, Conn. 06902.



Bridge beautifier

Card-playing's brighter when the table's dressed up in a snug-fitting cover. In lush brown, green or gray (specify) corduroy with embroidered monogram in white. Send initials, underline last name initial. 30" by 30": $4.95. 36" by 36": $7.95. Add 65c post. Sleepy Hollow Gifts, HG1, 3023 Crane Dr., Falls Church, Va. 22042.



Pensive prints

You won't hesitate to hang these canvas children in any room. Ballet dancer and clown have large eyes, wistful expressions. Chemical process brings out detailing of finely-textured brush strokes. Unframed, 20" by 8" $10.95 each ppd. Framed in 1¼" white oak, $19.95 each ppd. Walter Drake, HG-67 Drake Bldg., Colorado Springs, Colo. 80901.



Feeder favorite

Bring the birds into close-up range—why admire them only from afar? Window sill feeder's a special pleasure to children and shut-ins; fastens securely to the sill with two screws. Pine and glass. 16" l. size with 14½" l., 7½" w. tray. $6.75. 24" size: tray's 22¼" l., 7½" w. $8.25. Ppd. The Family Affair, HG1, Box 32. Marshfield, Mass. 02050.

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THREE YEARS' INTERIOR DESIGN

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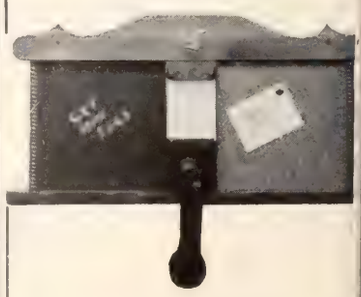
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155 East 56 St., New York 10022

PHONE CADDY



Plus A Chalk 'N Cork Board to jot down memos, grocery lists and phone calls. Made from old pine and has a satin smooth finish, 12" high, 23" wide. A quality item for kitchen, den or game room.

$5.95

Send for free brochure of other Early American pine accessories.

Henry Aleslagle Co.

1463 E. Stroop Rd., Dept. HG1,
Kettering, Ohio 45429

For leading men

Ring in the New Year wearing this sensational shirt. Five long rows of beautifully made ruffles cover the front. Matching ruffles on French cuffs. Material is fine Sanforized broadcloth. Tailoring is superb. Look is divine. Sizes 14-17. Sleeves 32-35. Order it in white or blue. $10.95 ppd. Free catalogue. Eleganza Imports, HG1, 1686 Monument St., Brockton, Mass. 02403.



Bulbs in bloom

And such *giant* blooms! Dutch amaryllis bulbs imported from Holland, yield flowers 7″ to 9″ across in bright white, blazing red or dusty pink. Each bulb yields from 3 to 10 flowers. In special plastic-covered 5″ pot with enriched soil. Remove plastic, water. In 4-6 weeks, voila! $2.95 ea.; 3, $7.95. Ppd. Garden Galleries Inc., Box HG1, Geneva, N. Y. 14456.



Times table triumph

We've always deplored our inability to multiply. We wish that we had had a chance to benefit from "Let's Learn to Multiply" home study course on records with spin-wheel self drill chart to supplement drill. 3 L.P. records, self-drill chart ends drudgery. $9.15 ppd. Free information. Teaching Aids Institute, HG1, 1400 Centinela Ave., Inglewood, Cal. 90302.



Dry sink hutch

All-purpose piece—handsome. New England pine hutch ready to paint, stain or varnish. We'd like one in the guest bedroom for extra linens and blankets. Perfect in pairs in an Early American dining room, in the entrance hall—anywhere! 50″ by 36″ by 16″. $49.95 exp. coll. Free catalogue. Meadowbrook Industries, HG1, 2095 Bellmore Ave., Bellmore, N. Y. 11710.





RIBBON AND SCROLL SWITCHPLATES

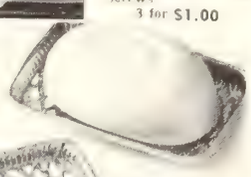
made of solid metal and meticulously plated in an lacquered gold brass. Lacquered for beauty and permanence. This lovely design is delicate in feeling, and has ribbon and scroll finials at top and bottom. Match ing screws incl. Measurements are without the finials.

SINGLE (4½″ x 2¼″) $1.50 each; 3 for $3.98
DOUBLE (4½″ x 4½″) $1.98 each; 3 for $4.98
TWIN OUTLET (4½″ x 2¼″) $1.50 each.
TRIPLE SWITCH (4½″ x 6″) $2.98
SINGLE SWITCH AND TWIN OUTLET COMBINATION (4½″ x 4½″) $1.98 each.



FLORENTINE SHADE PULL
40¢ each

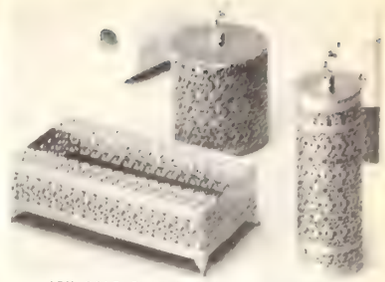
2″ sunburst leaves and ring are solid metal plated in rich non tarnish gold. With mounting screws.
3 for $1.00





GOLDEN SELF-DRAINING TRAY ..... 49¢ each

Keeps soap dry between use. Unique basket weave design and 4 legs won't let it hold water. Quality made in gold plated metal. 4½″ x 2¾″ size holds your largest cake of soap. 2 cost 98c.



18K GOLD PLATED BATH ACCESSORIES

Order these accessories together to add a look of gold to your bath and powder room. Fine metal in gold plated and lacquered to resist tarnish. Decorative antique motifs accent both.

FOOTED TISSUE BOX (10½″ x 5″) $2.98
TOILET TISSUE COVER (5″ high) $1.98
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The 3 piece matching set cost $6.50.

Toothbrush Holder
$1.98



Charming cherub holder is cast in metal, plated in "Gold" and lacquered to keep its new look. 5″ high with fluted base and top to hold 6 brushes. $1.98 each. 2 cost $3.75.



DOUBLE CHERUB HOOK $1.00 each; 3 for $2.75

Perfect for your powder room, bath, back of doors, closets. Large double hook is extra strong. Cast in metal, plated in "gold", then lacquered. With matching screws.

All orders shipped postpaid . . . promptly.

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Direct from our workshop to you



A faithful copy of the original Ladder Back that played such a prominent role in Early American Life. Reflects all the charm of its era, the Madison will blend beautifully in any setting . . . from the White House to your home. Of locally selected hardwood, it is carefully hand made to last for generations. Hand-woven seat of fiber cane in Colonial Point pattern.

Seat 18″ high
17″ w x 14″ d
Height 43″

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NATURAL finished ash (blonde) 11.95
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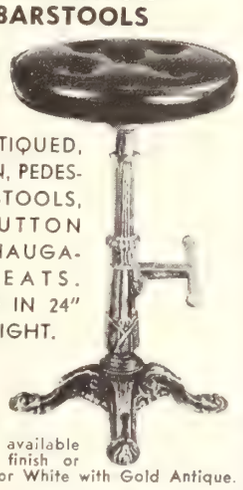
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Here are cups, saucers, 7¼ and 9″ plates to match **LEFTON'S** Heritage coffee and tea sets. Yes, they are the same beautiful soft green with hand-decorated pink roses just like great-grandmother used to paint, **and** an edging of Ft. Knox-type gold.

cups & saucers, 6 for $14.00 and 12 for $26.00
7¼″ plates, 6 for $8.00, 12 for $15.00
9″ plates, 6 for $13.50, 12 for $25.00

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HG-17, 3950 Lake Shore Drive
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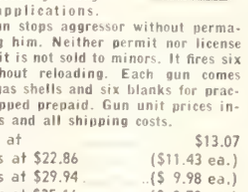
ATS available in White, Black, Olive or ld.

9.95 each—39.95 two or more

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Appearance of this fine tear gas weapon is similar to real gun. It is ideal for people who work in lonely, dark locations and require protection. Men give this gun to wives and daughters for night security. Many industrial applications. Shooting of gun stops aggressor without permanently injuring him. Neither permit nor license is needed, but it is not sold to minors. It fires six cartridges without reloading. Each gun comes with six tear gas shells and six blanks for practice and is shipped prepaid. Gun unit prices include. 12 shells and all shipping costs.

☐ 1 Gun-unit at $13.07
☐ 2 Gun-units at $22.86 ..... ($11.43 ea.)
☐ 3 Gun-units at $29.94 ..... ($ 9.98 ea.)
☐ 4 Gun-units at $35.16 ..... ($ 8.79 ea.)

Extra boxes of ten tear gas shells at $1.50 per box (prepaid with gun orders). Extra boxes of blanks at $1.25 per box.



Tiger HORN

Like the blood curdling roar-snarl of a powerful tiger. A high quality horn for any car, 6 or 12 volt (specify). $16.95 ppd

UNITED SAFETY SUPPLY CO.
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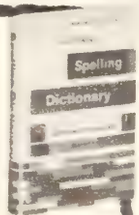
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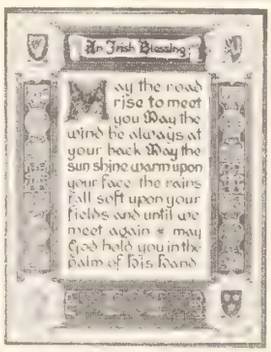


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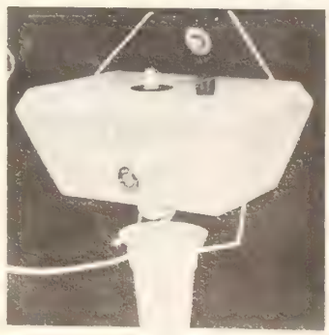
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HENRY FORD MUSEUM COLLECTIO

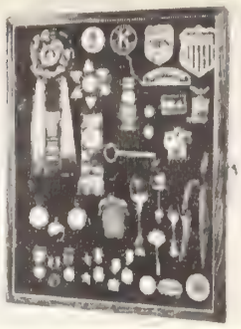
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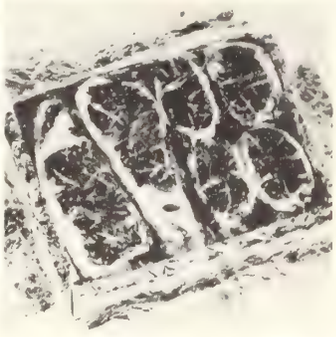
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Compleat office



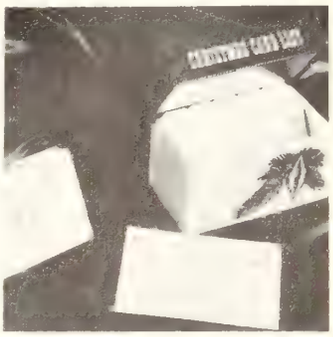
Desk with an early American look is pure 1967 designed for busy moderns. Portable typewriter tray slides out on metal suspension. Lower drawer is fitted with alphabetized file folders. 48″ w., 22½″ d. In maple, brass hardware. $119.95 exp. charges coll. Catalogue, 25c. Ephraim Marsh. Dept. 423, Box 266, Concord, N.C. 28025.

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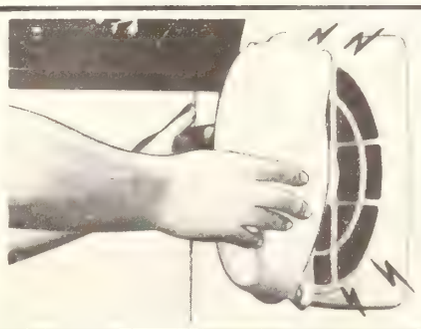
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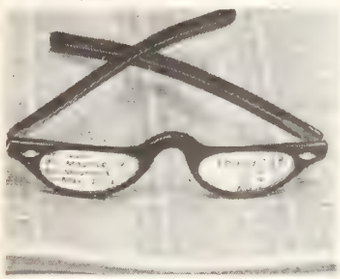
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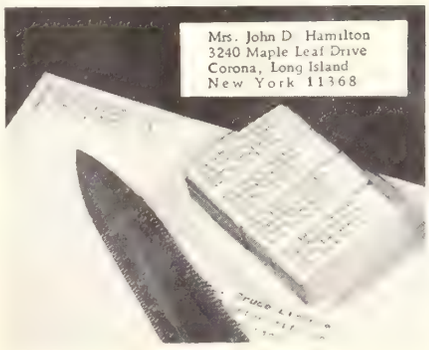
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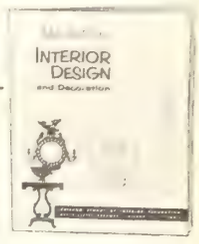




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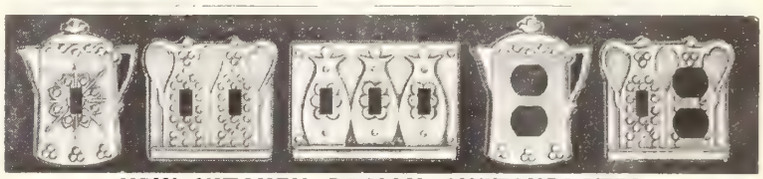
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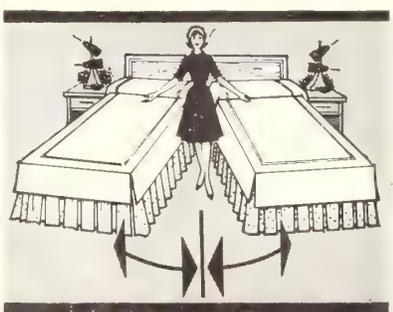
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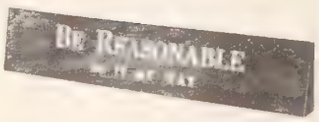


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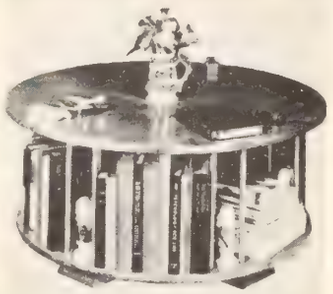
Marks the spot

Want to get in good with the boss? Give him a desk marker for instant identification. Grained Danish walnut stand does it beautifully, emphatically: in 24k gold leaf letters, these good-natured words to the wise: "Be reasonable, do it my way". 8½" by 2". $1.95 ppd. Spear Engineering, 208-7 Spear Bldg., Colorado Springs, Colo. 80907.



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Carry old-fashioned salt and pepper shakers from kitchen to dining room to outdoor meals. Shakers sit in caddy of warm antique pine that has a neatly turned handle. Our grandmother kept a pair just like these on the back of her black shiny range. $4.50 ppd. Free color folder available. Country Craftsmen, HG1, 2010 Main St., Antrim, N. H. 03440.



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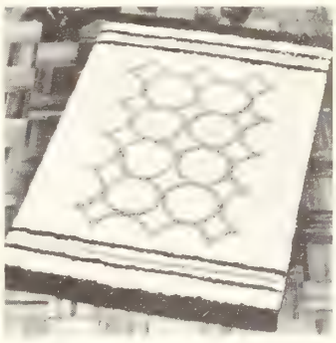
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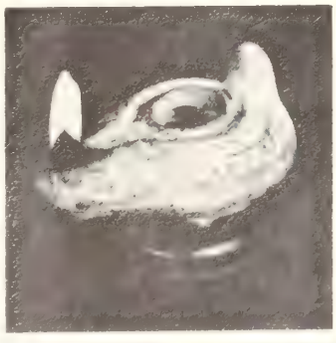
Floor plan

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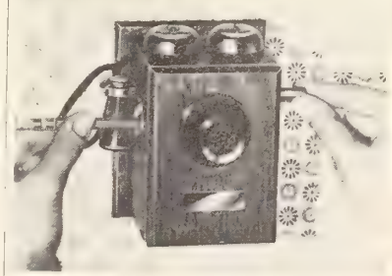
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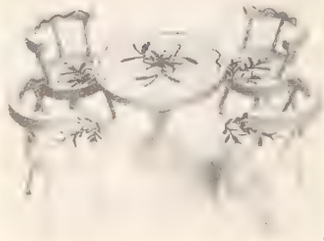
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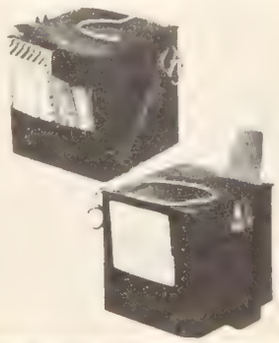
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Love notes



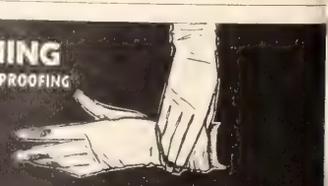
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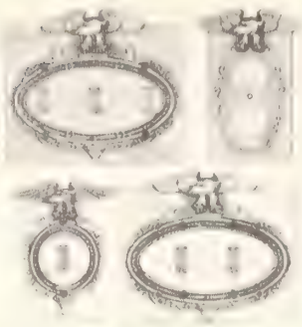
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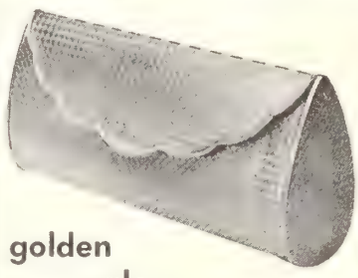
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$2.98 Handwoven of natural wicker! Keep potatoes piping hot or accent with gingham napkins for serving popcorn, pretzels, chips, etc.! They're 5½" long. Order #3843, set of 12 $2.98 plus 25¢ shipping

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These prints have never been offered publicly before Limited Edition, will not be sold through stores.

Only a few hundred sets available! Get Yours Now. Robert Scott is a famous American artist who loves to sketch America's colorful heritage from the Civil War era. His originals are snapped up before others even see the delightful work, but we had a say, choose four of the best and run this exclusive edition. These works have never been reproduced before. Done in bold pen style, in ink, they make fabulously beautiful art prints, hard to tell from originals. Sold nowhere else, at any price. Four different prints, ideal for narrow panels, or in pairs or a row. Each 26" tall, 9" wide. The price is a "steal" so don't delay. You get 4 for only $1.98 at our low low price. Send check or money order now. Money returned immediately if you are not delighted with all 4 prints!

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14" Marble top table in solid mahogany **$15.95**

Fiddle back chair **$59**

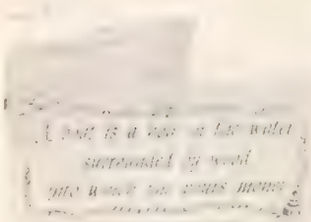
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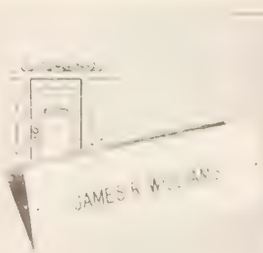
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Marble marvel

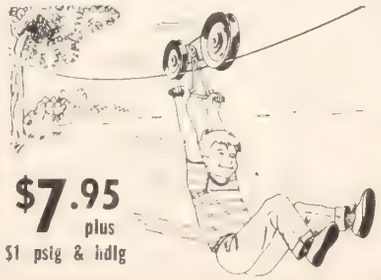
To banish stains, remove rings and discolorations from marble, we recommend this Marglo kit. Stain remover, polishing powder, marble sealer wax, wood and felt buffing tool and instructions. $5.95. Sealer wax that protects and beautifies, alone, $2.95. Postpaid. We recommend it to repair damage from holiday partyers. Marglo, HG-17, Box 114, Niles, Ill. 60648.



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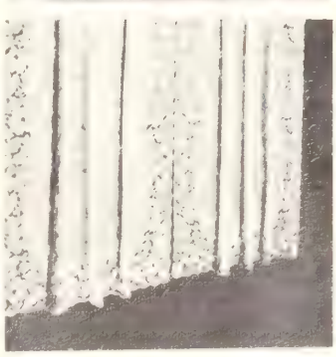
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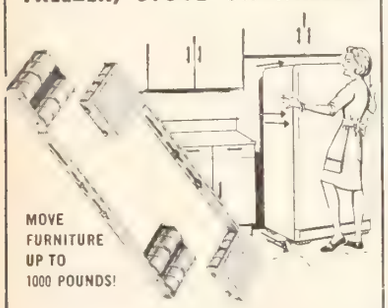
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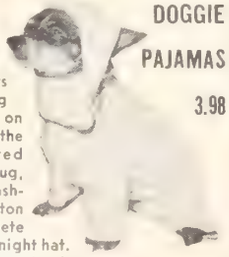


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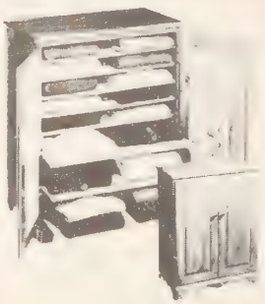
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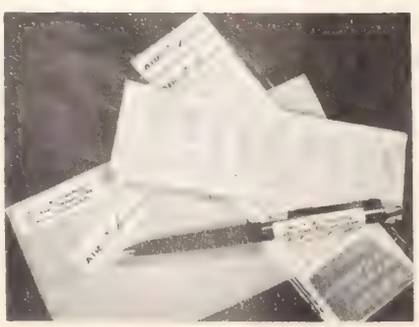
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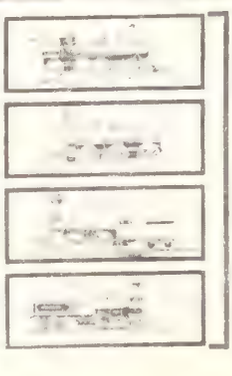
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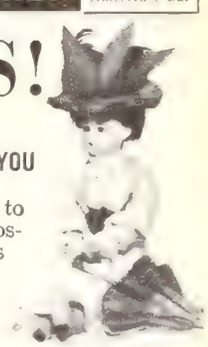


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Lasting beauty

The story goes back to Marco Polo but the Blue Willow pattern is still up-to-date. Take this 2-qt. tea kettle. Porcelain enamel on heavy gauge steel, hand finished, seamless, black cover knob, handle. There's also a casserole, covered sauce pan, percolator, dbl. boiler, tree/well platter. $6.95 each plus 50c post. Heritage House, HG1, Wallingford, Pa. 19085.



Glamour fur

Keep furs as up-to-date as your skirt length; let I. R. Fox turn a dated coat into a cape with frame collar, billowing arms. Tailored to your figure and height. Send old coat for remodeling, including cleaning, glazing, repairs, lining, interlining, monogram. $24.95. Postage collect. Free style booklet. I. R. Fox, HG1, 146 W. 29 St., New York, N. Y. 10001.



It's sew-onderful!

Add a couturière touch to the garments you fashion. Sew personalized woven labels in any dress, blouse, knitted wear. "Specially Hand Made by" or "Hand Knit by" and name imprinted to match. Rayon taffeta in eggshell with weaving in harmonizing brown and red. 1" by 2". 45, $2; 60 alike for $2.50. Ppd. Bruce Bolind, HG-1, Boulder, Colo. 80302.



Put on the dog

Dress up your boudoir with a delicate china poodle who wears a lorgnette of golden scissors. He sits on a velveteen cushion that holds pins, needles, etc., and is 6½" h. Pink poodle with blue cushion, or white poodle with pink cushion is handy house pet. $2.50 ea.; 2 for $4.50. Ppd. Haad & Co., Dept. HG17, 135-23 37th Ave., Flushing, N. Y. 11354.



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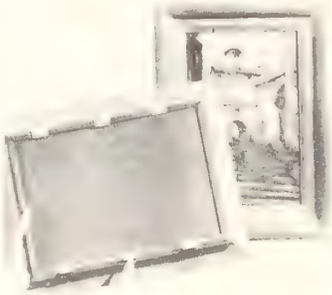
Raleigh tavern stool

Our Colonial forebears may well have had their one for the road perched on a hardwood stool like this handsome copy. Hand-woven fibre rush seat in two heights, specify 30″ or 24″. Unfinished, $6.95; light natural finish, $7.95; maple, walnut, pine finish, $8.95. (10 lbs.) Express charges collect. Jeff Elliot, HG1, Statesville, N. C. 28677.



Never let you down

Ready-to-use Magic Mounts hold up until *you* remove them. Self-adhesive on both sides, they are as strong as nails with the added advantage of holding permanently to tile, metal and glass surfaces; won't mar walls. For pictures, plaques, utensil racks, or bulletin boards. 1″ by ½″. 69c a pack of 36, ppd. Sunset House, 81 Sunset Bldg., Beverly Hills, Cal. 90213.



Dutiful damsels

Functional or faddish? These kitchen cuties are both! Spoon rest 6¼″ high holds 12 tsp., comes with scouring pad holder 5¾″ h. $1.95 for both. Napkin holder 6¼″ h. with salt/pepper set 4½″ h. $1.95 for both. Cookie jar 10″ h. $3.95 ea. Ppd. Pink and white semi-porcelain with kitchen prayers. Gracious Living, HG1, Berkeley, R. I. 02864.



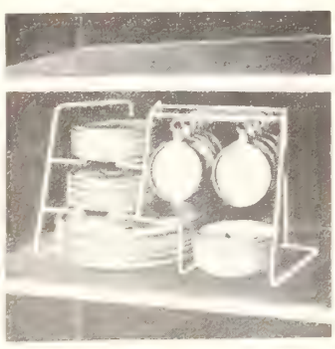
Scene stealers

Frankly different, these bronze coins from 13th century Ceylon make exciting jewelry. Dramatically represented is Hindu god Vishnu, preserver of energy and destroyer of evil. Mounted on sterling silver. Pendant $8.95; charm $7.75; cuff links $9.95; tie tack $5.95. Ppd. Aladdin House, Ltd., HGE-1E, 648 Ninth Ave., New York 10036.



Neat organizer

Compact rack made of heavy steel wire with white vinyl coating that acts like a cushion and keeps dishes from chipping. In 17¾″ by 9″ by 9″ of space it holds 8 dinner plates, bread and butters, fruit plates plus cups and saucers. Each has its own compartment. Makes it easy to put dishes away. $3.49 ppd. Miles Kimball, 100 Bond St., Oshkosh, Wis. 54902.

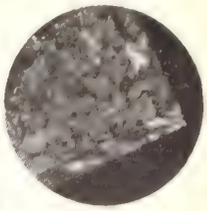


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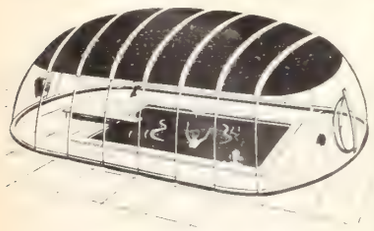


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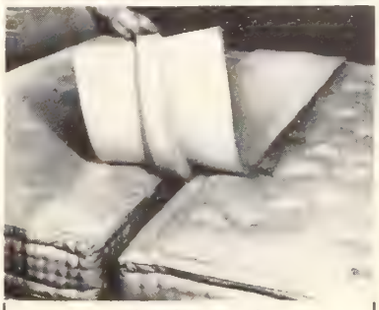
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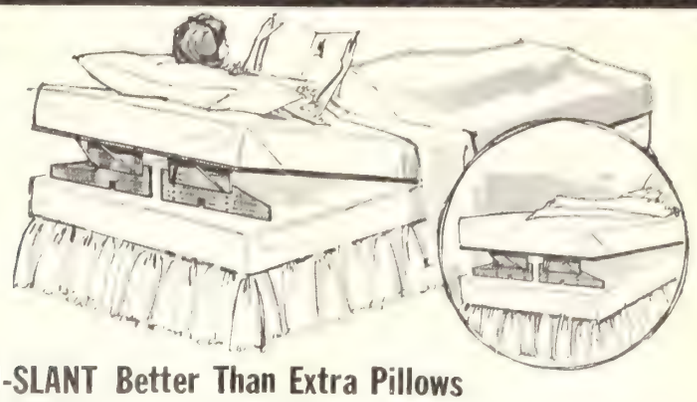


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Fashionable females with pants suits and well-groomed gentlemen need the Slac-rac these days. Holds 10 pair of slacks with rounded no slip holders to eliminate leg creases. Slips neatly under short garments, giving double closet space. Chrome, $25; gold plated, $45; with shoe rack as shown, add $5. Ppd. Bri-Son Co., HG1, Studio City, Cal. 91604.



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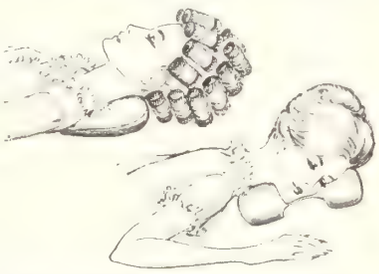
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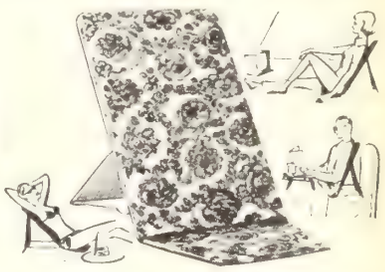
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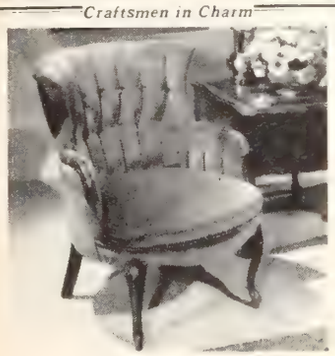


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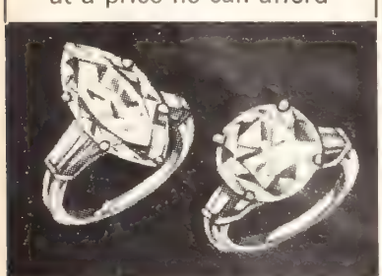
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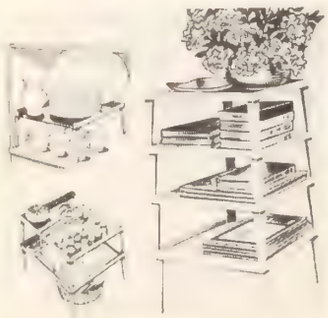
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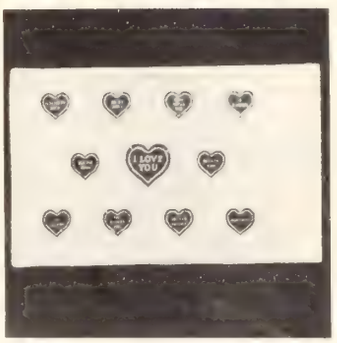
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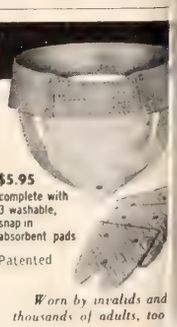
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Make a bedspread

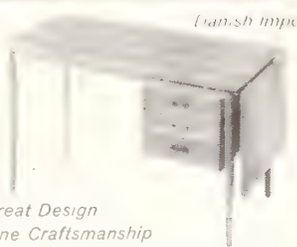
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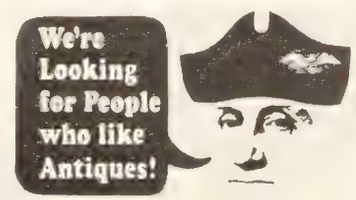
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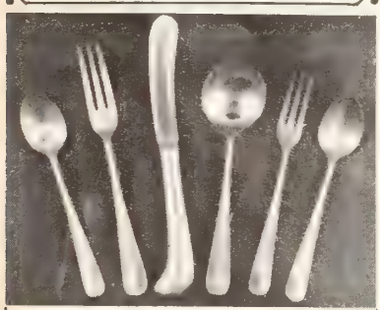
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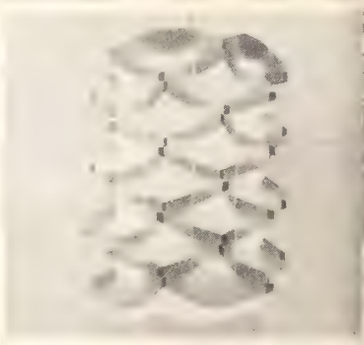
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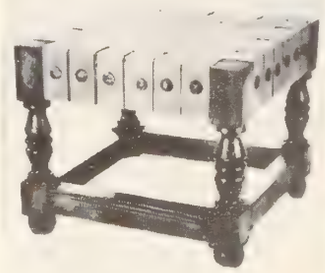
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ALADDIN SERVER $6.95 postpaid

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COLONIAL GARDEN

Dept. HG-1, Valley Stream, N.Y. 11582

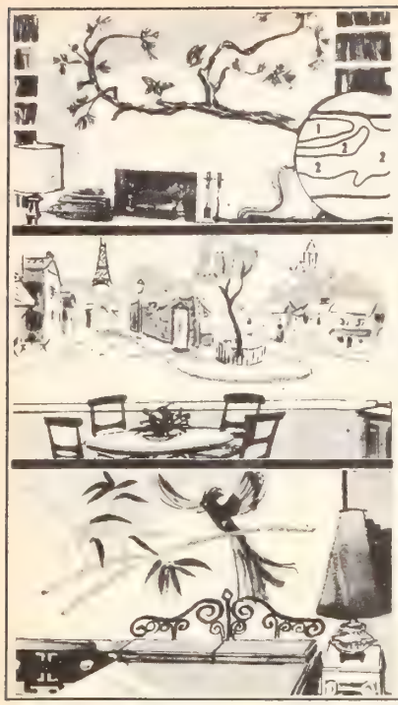


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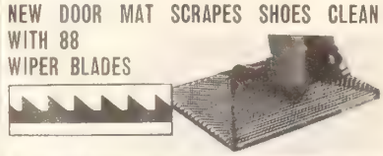
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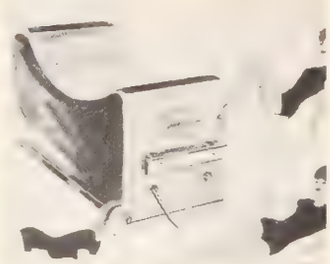
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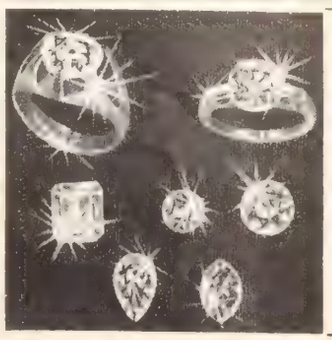
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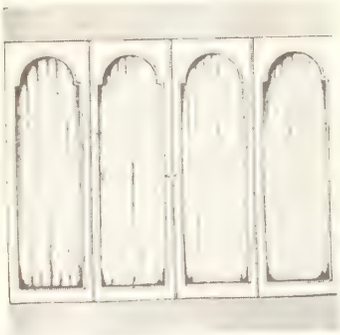
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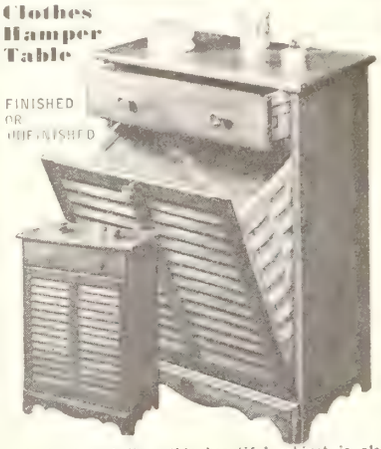
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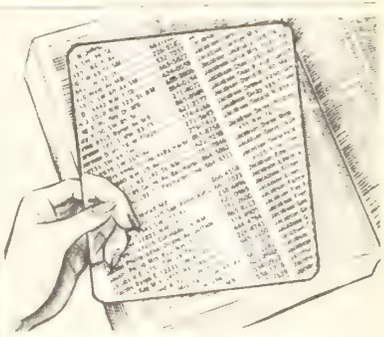


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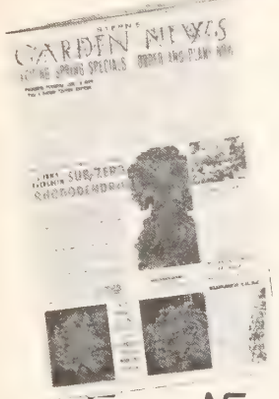
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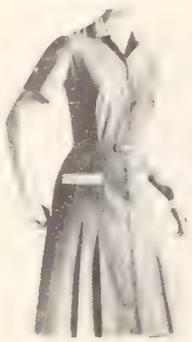
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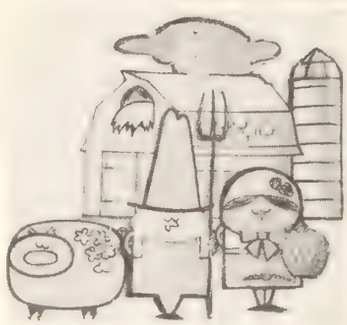
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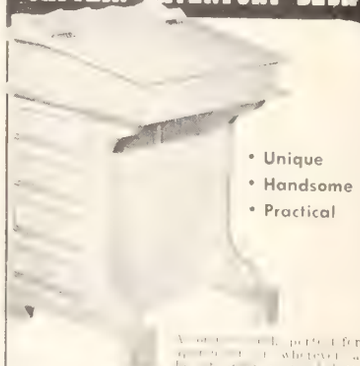


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Terrific tote kit



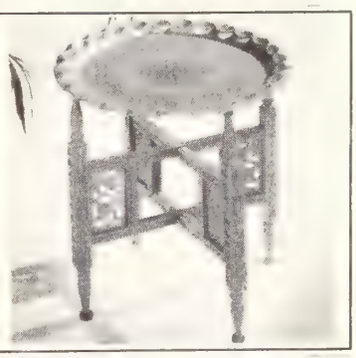
A delightful excursion to the world of embroidery! A needlepoint tote bag kit with monogram chart, simple instructions, ready-made bag included. Specify tapestry yarn for monogram in rose, blue, green, brown or black. Tote in black, beige or white (specify) burlap. Roomy 10½" by 15". $5.95 plus 65c post. The Stitchery, HG1, Wellesley, Mass. 02181.

Pair of chairs



A regal twosome—Queen Anne side and arm chair from the new Bass Catalogue of Henry Ford Museum Collection. Sturdy solid mahogany construction covered in authentic gold damask. Side chair, 39½" h., 13½" d., 19" w., $115. Arm chair, 39½" h., 15½" d., 21½" w., $129. Ppd. Catalogue, $1. Bass Galleries, HG17, 1034 E. Oak St., Louisville, Ky. 40204.

Until you own and use this table, you won't believe anything so beautiful in design, so delicate in detail, could be convenient and practical, too. An import from India, the table folds flat for storage (15" High, 15" Diameter). Stand is teakwood; tray, hand-etched solid brass, may be used alone. $24.50 ea., $44.00 pr., 4 for $80.00. No C.O.D. Express Collect. Satisfaction Guaranteed. Send 10c for "Hayloft Harvest".



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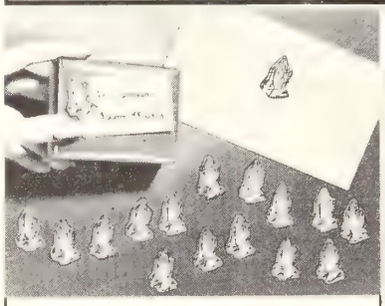
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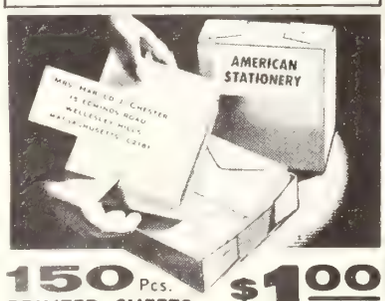


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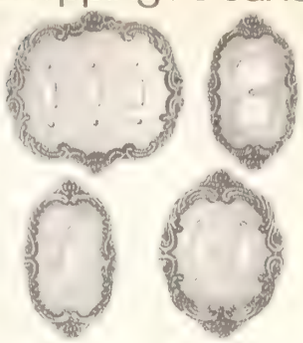
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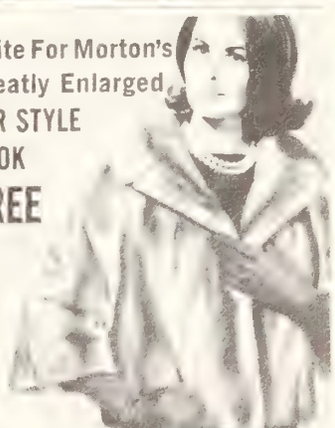
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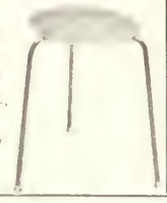
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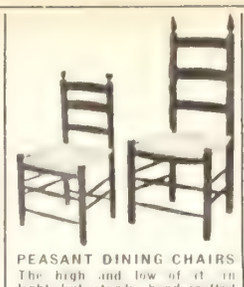


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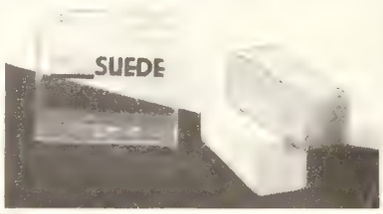


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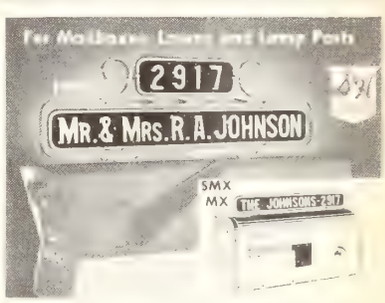
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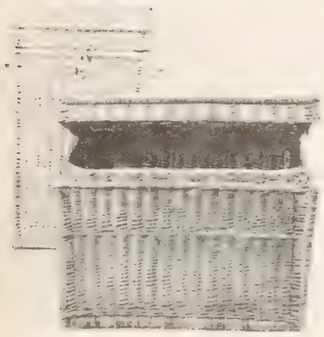
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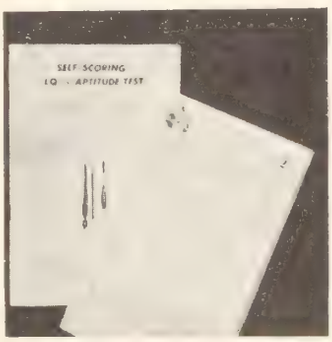
Places, everyone!

Seating guests is a simpler matter when they can do it on their own. Miniature gold-plated metal easels in bamboo design hold place cards right and ready. No more bewildered groups in the dining room doorway; these golden treasures save the day. $4 for 4 plus 50c post. Harriet Eisenberg, Dept. 17, 8 Valley St., South Orange, N. J. 07079.



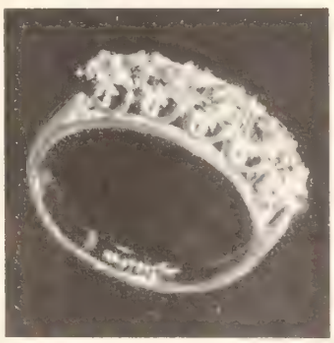
Haute cuisine

Imagine your gleaming pots and copper cooking utensils, or your favorite mug collection hanging from this semi-circular decorative black wrought-iron reproduction of an old French meathook. Put it above the kitchen work center as a stimulus to your culinary adventures. 19" w., 15½" h.; 8 hooks. $8.98 ppd. Ann Isabel, HG1, 7840 Rugby St., Phila., Pa. 19150.



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Fascinating way to explore your potential, clarify your interests, check your I.Q. "Self-Scoring I.Q. and Aptitude Test" helps you check and score yourself on these vital matters. Helps answer such questions as "is my job the best one for me?" and "could my social life be better?" $3 ppd. Hobbies Unltd., Dept. P, 13831 Ventura Blvd., Sherman Oaks, Cal. 91413.



Take five

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Light scent

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No excuse for a jumble in bureau, desk, kitchen or workshop drawers! End clutter with new white metal *stick-on* dividers. No nails, no screws. Pressure sensitive tape affixes them in seconds. In 3 heights which expand from 9″ to 17″. Sets of three. 2½″ h. $1; 4½″, $1.09; 6½″, $1.19. Ppd. Miles Kimball. 100 Bond St., Oshkosh, Wis. 54901.



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How was grandmother related to Aunt Belle? In jet age family relationships get mixed up or lost entirely. This 120 pg. book has space for nine generations of family, an appendix for 72 related family lines. Complete directions for use. $12 in cloth; $15 in Fabrikoid; $25 in leather. Ppd. Frederic S. Bailey, HG1, Box 15, Chestnut Hill, Mass. 02167.



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An old-fashioned safe on wheels, a copy of a Mosler used a few generations ago, makes an interesting bank. Black-finished steel with colorful eagle and gold leaf design. Rubber tired wheels, combination lock. 6″ by 7″ by 9″. Holds $1,000 in coins! $5.95 ppd. Park Galleries, HG1, 103 Park Ave., New York 10017.





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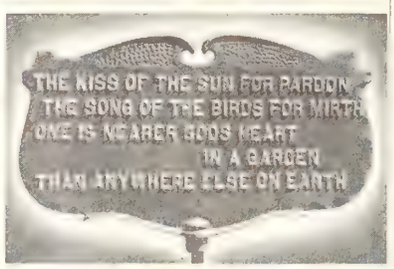
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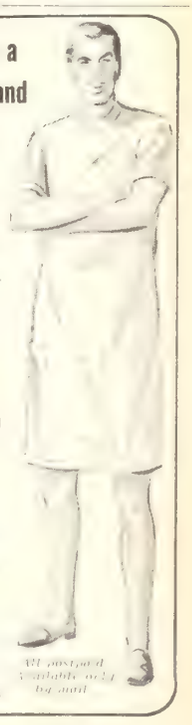


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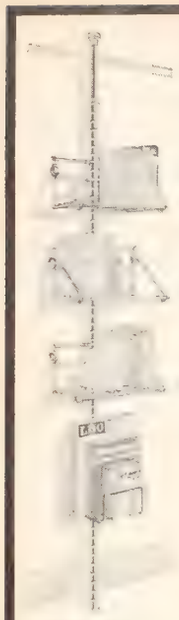
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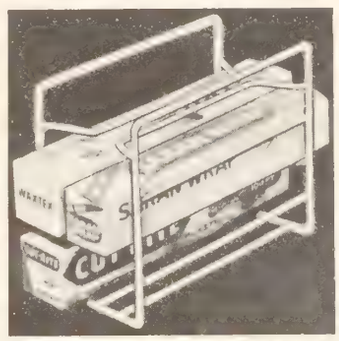
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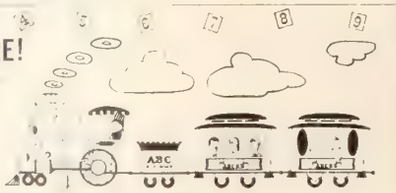
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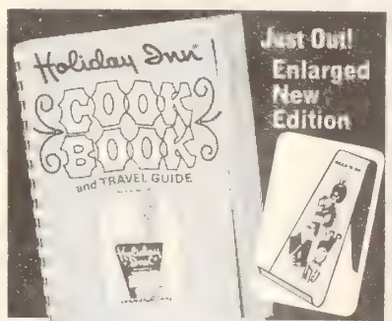
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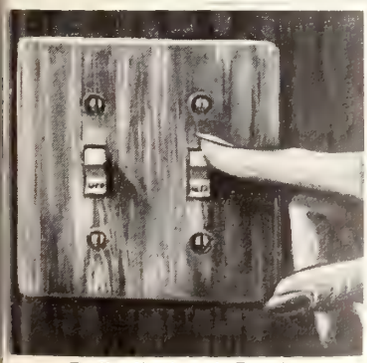
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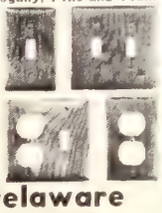


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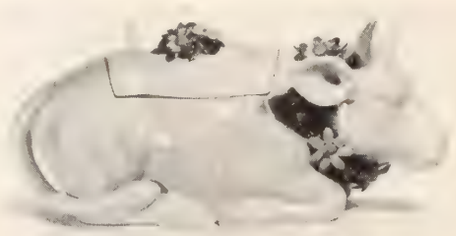
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Connoisseur's Corner

TUREENS FOR THE SOUP OF THE EVENING

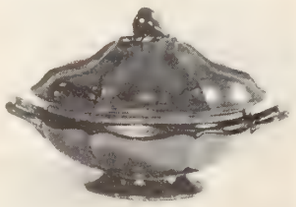
Beautiful soup will be all the more welcome in a tureen that presents it in all its steaming glory. Sans soup, any of these tureens would be a decorative addition to a dining room



Contented white ceramic cow, garlanded with bright flowers, that is as charming with real flowers sprouting from its back as it is serving soup. 21 inches long. $50, Hammacher Schlemmer.



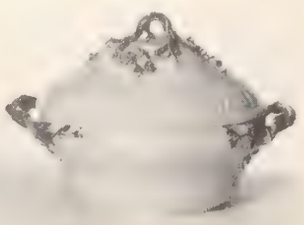
An eighteenth-century Strasbourg tureen, reproduced in sterling, with two handles shaped like birds' heads, a third like a tulip. 15½ inches long. $2,750 at Tiffany & Co.



Ceramic tureen finished to look just like pewter. 9 inches high, 12 long. $21 at Skinner.



Life-sized ceramic cabbage with green leaves unfurling. It might be used to glorify cabbage soup or preside as an unusual, decorative centerpiece. 13 inches across, 9 inches deep. $155 at Soupçon.



Delicate white china tureen with green "twig" handles, a reproduction of an eighteenth-century piece. $460. Ginori.

FOR STORE ADDRESSES, SEE PAGE 156.



An honest soup pot in a deep, clear blue banded with white stripes. 7 inches high. From Sweden, $11.50 at Bonniers.



White pottery tureen patterned with small blue hearts. 9 inches in diameter, 7 inches high. $38 at Georg Jensen.



Ironstone tureen in a design that has been perennially popular. 12 inches high. Tureen and ladle, $20. Platter, $6. At B. Altman & Co.



Pretty white china tureen patterned in pink calico, trimmed with green, and gilded. 10 inches high, $150 with platter at Tiffany & Co.



Italian ceramic tureen with a raised pattern of green leaves and yellow flowers on a white ground. With ladle and platter, $27.50, Lord & Taylor.



Lowestoft tureen patterned with portraits of real China-trade clippers labeled with names and dates. A different ship appears on tureen, cover, platter, and ladle. By Spode, $115, at Tiffany & Co.



What good is a dishwasher detergent if it's no good in your water?

Every dishwasher detergent manufacturer knows that no *one* dishwasher detergent works equally well in all kinds of water. Yet nobody does anything about it — except the makers of FINISH. They have developed special formulas of FINISH for different types of water. Before they send your Special Formula FINISH into your area they test it in various types of water prevalent in your area. **They make sure that your Special Formula FINISH washes dishes cleaner and shines glasses brighter than any other detergent.**



It stands to reason that the world's largest producers of dishwasher detergents wouldn't go so far out of their way to give you a better product if it weren't important. Nor would the manufacturers of all 28 makes of dishwashers approve it. Do you consider it important enough to try your Special Formula FINISH in your dishwasher?

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NOW the best time to air condition my home



YES! YORK offers winter finance plan Up to five years to pay • No down payment • Pay nothing 'til Spring!

Right now, during the winter, can be the best time to have your home completely air conditioned by York! York offers homeowners a special winter financing plan that assures you fast service—plus easy terms. You can have up to five years to pay, with no down payment. You pay nothing, until next spring! And the finance program includes life insurance protection for the full amount due.

Install York air conditioning now—and be ready for the first warm day next spring. You'll get a full season's return on your investment; there'll be no delays, no waiting (York's expert installers have more time now, can give you immediate service). Remember, too, that York air conditioning does more than cool! It filters, dehumidifies and gently circulates the air. You enjoy true indoor comfort, in every season of the year.

Mail the coupon today—and we'll arrange for a FREE air conditioning estimate by a York Authorized Dealer. He'll tell you exactly how much it would cost to air condition your home *now;* he'll also give you complete facts on York's special winter finance program for homeowners. Don't delay! This special offer is good for a limited time only.

YORK CORPORATION
York, Pennsylvania

HG-17

Yes, I'd like more information on York's special winter air conditioning offer and finance program.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

YORK®
air conditioning and refrigeration
BORG WARNER®

WHAT IS COMFORT?

COMFORT is shelter—from wind, rain, sun, snow.

COMFORT is being warm enough, cool enough, and staying that way.

COMFORT is a good bed, big, smooth, compliant as a cloud, firm as a rock.

COMFORT is being able to see where you are going and what you are doing.

COMFORT, when you are looking for a place to put something, is an empty shelf.

COMFORT is seeing all around you the colors you love.

COMFORT is the absence of dirt.

COMFORT is being able to relax at a party, without feeling you should offer to help out.

COMFORT is breathing air that does not suggest the Sahara.

COMFORT is hearing only what you want to hear when you want to hear it.

COMFORT is a garden you don't have to jackknife your backbone to tend.

COMFORT is a relic from the past, reminding you of life's continuity.

COMFORT is having a not-too-high table at arm's reach.

COMFORT is silent resiliency underfoot.

COMFORT is a kitchen where you don't have to walk a mile to make bacon and eggs.

COMFORT is having a tablecloth always fresh for a party.

COMFORT is a room where the young can make as much noise as they please.

COMFORT is a house that always smells sweet.

COMFORT is privacy.

COMFORT is having a little table to eat your buffet dinner from.

COMFORT is lolling with your feet up.

COMFORT is sitting up straight without trying.

COMFORT is a massage.

COMFORT is having something at hand to throw over you when you take a nap.

COMFORT is that blissful state when you forget that you have arms, legs, and a backbone—remembering only that you *are*.

COMFORT IS HOME.



The children's hour: Mrs. Parrish and six of her seven grandchildren. The seventh lunches in a high chair, solo

IN HER OWN HOME, A PERCEPTIVE WOMAN AND TALENTED DECORATOR PROVES HER CREDO THAT

"Comfort is a whole way of life"

To Mrs. Henry Parrish II, a versatile decorator as well known for what she calls her "old-fashioned" rooms as for her contemporary ones, comfort is not only "a compulsion, but a way of life equally concerned with the human frame and that curious being we call the inner man. Both must be satisfied." Every room, consequently, that Mrs. Parrish has ever designed, whether simple or grand, extends an immediate invitation to sit down and put your feet up. Always, there is a wonderful melding of color and pattern and ornament that bewitches the eye, but never awes it. Less obvious, but injected with infinite care, are the delights and solaces of friendly warmth, a feeling of fitness, a sense of humor, and a reassuring remembrance of things past—components, every one of them, of comfort. Seeing such a room for the first time, quite empty except for its furnishings, you feel inexplicably certain that someone has just walked out of it—or is about to come in the door.

This breathing of life into the confines of four walls does not, of course, just happen. It begins with meeting the exigencies of physical comfort and ends with visual pleasure. And the pleasure is heart-warming. A paradox among interior designers, Mrs. Parrish believes in the *un*-decorated look. She also believes in touching all bases. To her, the downiest, plushiest room in the world is a dud "if it is built around nothing but cushioning the backbone." At the same time, she sees no point at all in a room so elegantly *raffiné* that it refuses to be sat in.

A shy woman, she never preaches her credo. She is a practicer, and nowhere has she practiced so earnestly as in her summer home in Dark Harbor, Maine. A 150-year-old rambler, the house was her grandfather's. She spent her summers there as a child, and spends them there now with *her* grandchildren, of which there are seven. Because it is her own house rather than a client's, she is free to do anything with it she likes, and she does. Deeply cushioned, you can sit or lie almost anywhere in blessed ease. You can also sit up, comfortably supported, straight as a poker, or rock in a child's rocker (if you can fit into it), or stretch out on the floor in front of any number of fireplaces. However oriented, you will always have something to look at. Mrs. Parrish does not believe in wasted space, barren corners, or lonely, unadorned tables. She does not call herself a collector—in the sense of collecting Bristol glass or such—but, rather, "an acquirer." She has been acquiring things all her life, refuses to stop, and somehow finds a place for everything. Although she has certain fondnesses—paintings of dogs, almost any kind of needlework, faïence vegetables—she is remarkably catholic in her acquisitions, and she puts the whole whirlpool together with a blithe and cavalier disregard for genre.

(*Continued*)

Cushioned ease is everywhere, even outdoors

For sybaritic lounging, canvas-cushioned banquettes on the deck-like porch of Mrs. Parrish's house in Maine are heaped with pillows covered in a riot of fabrics designed by Albert Hadley, a partner in her firm. Applying a favorite yardstick she calls "no rhyme nor reason," she lets the colors fall where they may, and they always seem friendly. Here, on balmy nights, the family dines surrounded by the greenery of an old grove of apple trees—their branches hung, bauble-like, with baskets of white tuberous begonias.

PHOTOGRAPHS BY GRIGSBY



An island of fireside comfort: a curved-corner sofa, an embracing armchair, a rocker, and ottomans for children or feet

Cushions are huge, never stop, and are often two-de

To smile at, atop a cabinet: a basket of eggs, a plate, and a portrait of both



Arranging furniture for easy, comfortable conversation is one of Mrs. Parrish's strictest tenets. If there is one thing she cannot bear, it is the "shouted bon mot", and she has designed her living room so everyone can be snugly close to the audience of his choice. The chairs and sofas, a typical Parrish mélange including her childhood rocking chair, she chose and placed with enormous care—both for nicety of balance and to provide a gamut of comfortable seating (sofas, lounge chairs, straight chairs, ottomans) for both guests and children. Visually, the room is a delight because she has indulged her fondness for pattern with four different floral motifs—one for overcurtains and slipcovers, two for upholstery and pillows (pillows are a passion), another for a draped table—then underscored them all with a vividly flowered rug. There is no sense at all of misalliance: the patterns are as closely related as the Parrish grandchildren. Asked how she puts this amalgam together, she explains the trick as simply "feeling your way." Staying pretty much within a chosen palette, she combines and rejects until instinct and eye tell her to stop. Then she uses an anchor or two—in this instance, a solid blue chintz for the largest sofa, a painted floor echoing the green of the leaves in the fabrics' foliage. (*Continued*)



Padded chair trappings cushion guests for long talks at the table

For comfort underfoot, a gros point carpet;
for comfort in the sun, a battery of hats



Mrs. Parrish makes equally comfortable provisions for relaxed conversation in the dining room as in her lavishly cushioned living and sitting rooms. Tie-on seat cushions and antimacassar-like back pads—the entire lot peppered with rosebuds—not only pretty up the chairs, but keep guests gently moored. With the exception of a fine old Hepplewhite sideboard, the dining room is almost entirely furnished with salvage from a nearby farmhouse from which Mrs. Parrish marched off with 100 pieces of furniture for the appropriately round sum of $100. Much of it was golden oak; today, refreshed with white enamel, it is as snowy as a winter drift. This country-cousin furniture has the endearing qualities of nostalgia, familiarity, and, somehow, security—assets that can sometimes spell more comfort than dorsal ease. In any event, Mrs. Parrish extends to the old table and chairs the same courtesy she might give Chippendale—part of the secret of her "undecorated" look. This mien she intensifies by occasionally propping paintings instead of hanging them, perching them on window sills, and mixing (rather than matching) anything with everything as in the blaze of fireworks she has kindled with fabric and color in the sitting room, *opposite page.* (*Continued*)

The sitting room is supplied with an afghan for naps, a delicious scoop of a cha



In her own bedroom, Mrs. Parrish surrounds herself with old favorites: a collection of framed needlework, a child's sofa, a faïence Pekingese

Guests are pampered with a charmingly curtained four-poster, a brace of old-fashioned quilts

The canary yellow house is approached by a bridge over a tiny pond



Upstairs, as well as downstairs, Mrs. Parrish traps comfort in every snare she can devise. In the bedrooms, the mattresses, box springs, and their respective trappings are never allowed to age beyond their prime. Once tired, they are put out to pasture. The bathrooms are full of towels an inch thick, luscious sponges, dressing gowns for guests, and one of the greatest solaces ever to come out of England—electric towel warmers.

For inner-man warmers, there is other fuel. Since Mrs. Parrish believes that "a static house soon becomes tiresome," she changes something every day—usually by rearrangement, occasionally, when something wears out, by a switch in fabrics. She rarely duplicates a pattern, preferring instead to play her "mixing game" until she finds a tonic to keep the over-all setup in harmony in a new way. The house, consequently, is a bit like a kaleidoscope that is constantly given gentle little shakes to keep it on its toes. Even architectural oddities do not daunt her. In her own bedroom, for example, instead of disguising the complexity of the ceiling, she underscores it with a bold wallpaper border. As with the trees in the forest, you can't see the eaves for the roses.

COMFORT:
A WAY OF LIFE
continued



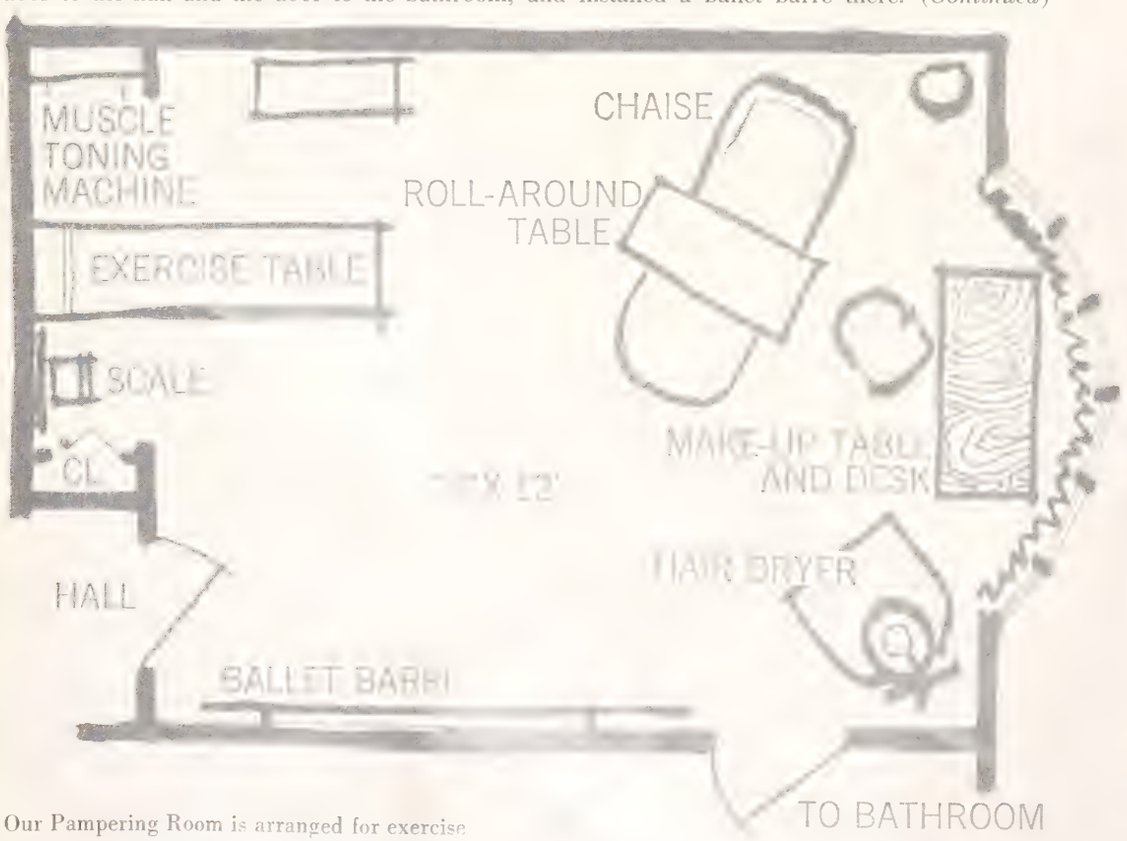
FOR SUPER COMFORT, H&G DESIGNS
A MARVELOUS NEW KIND OF ROOM:

The Pampering Room

The delicious feeling of being cared for that has made the spa a refuge and restorer of body and spirit since the time of ancient Rome is a super comfort you can luxuriate in today without going outside your front door. H&G has devised a new kind of room that offers, in microcosm, all the facilities of the modern health and beauty farm, but is every bit as pretty and inviting as your own bedroom or sitting room. Essentially, our Pampering Room is a place to feel good in, a place where you can be scrubbed and groomed, muscle-toned and figure-trimmed, and also retire for a quiet hour of reading, napping, letter-writing, or simply enjoying the incomparable comfort of quiet contemplation. The facilities might be planned especially for a man (see our compact adaptation, page 93), or more impartially for a couple. But our first edition was specifically designed as the personal spa of a feminine sybarite.

The most felicitous space to convert to a Pampering Room would be a spare bedroom or study with an adjoining bath. Ours was designed for a 12-by-15-foot room with an alcove created by removing the double doors to the closet (see plan, *below*). We painted the walls H&G's Peppermint Pink, covered the floor with foot-pampering cushion-back vinyl, and hung gaily flowered sheer curtains at the bay window. The ceiling of the bay and walls of the alcove opposite we covered with the same printed fabric.

All the exercise, massage, and other physical fitness equipment is concentrated in and around the alcove. Here on the massage-and-exercise table you can use the muscle-toning machine, bask under the sun or heat lamp, rest while a beauty mask does its work, or exercise on the floor mat that hangs for storage in the alcove's shallow closet. We mirrored the stretch of wall between the door to the hall and the door to the bathroom, and installed a ballet barre there. (*Continued*)



Our Pampering Room is arranged for exercise at one end, resting and beauty care at the other.



You can do slant-board ex
on table with two legs re



Electric muscle toner wheels
to wherever you want to

IN THE PAMPERING ROOM:

EXERCISE MAT
STANDING SUNLAMP
CLINIC SCALE
EXERCISE-MASSAGE TABLE
ELECTRIC MUSCLE TONER
BALLET BARRE
SALON HAIR DRYER
ELECTRIC FACIAL EXERCISE
ELECTRIC MANICURE SET
ELECTRIC HAIR COMB
LIGHTED MAKE-UP MIRROR

IN THE BATHROOM:

STEAM ATTACHMENT FOR SHOWER STALL
WHIRLPOOL ATTACHMENT

Opposite page, a semainier
the exercise alcove holds
cise clothes and towels. M
toning machine by Relax-A
Armstrong vinyl floor: H
sunlamp; Continental scale.
For shopping information, see pa



Beauty-treatment area is a comfortable spot for reading and resting. Chaise and chair, slipcovered in bath sheets by Martex; curtains of Dacron print by Cohama; Ronson salon dryer.

Snug in the chaise, you can enjoy an electric manicure. . . .



. . . or use the electric comb and lighted mirror.



Comfortable partners: tub chair and salon dryer.



H&G'S PAMPERING ROOM *continued*

Most beauty treatments are pleasant not only because of their results, but because they involve a certain hypnotic ritual—a pleasure that is increased tenfold when the ritual can be carried out in solitude, at your own convenience, in a pretty setting that reflects your personal taste. In the beauty center of our Pampering Room, you can coif and manicure yourself, concentrate on skin cleaning and toning, experiment with make-up, or be soothed and cosseted by a variety of little massagers. We slipcovered the upholstered tub chair and tempting chaise as we did the massage table and exercise mat—with terry bath sheets, soft and plushy to the touch and wonderfully washable. The well-lighted make-up table in the bay, with its generous drawer space and telephone, might well turn out to be a favorite working desk between beauty sessions. And the roll-around table that fits over the chaise can be used for anything from manicuring to drawing up a party guest list.

In the bathroom adjoining the Pampering Room are two hydro devices that complete the facilities of this personal spa. One is a little steam generator that converts your stall shower into a steam room. Compact, 8-by-20-by-11 inches, the electronic generator stands outside the shower, is easily connected to the water system by a plumber. The other device turns a tub bath into a whirlpool bath for blissful hydrotherapy. (It comes in both a plug-in model and one that can be permanently installed by a plumber.)

Lacking a whole room to convert to a health and beauty center, you can turn a bedroom or sitting room into a part-time Pampering Room by assembling all the essential treatment and exercise devices into a well-organized storage center. H&G has designed two of these—one for a woman, one for a man. *(Continued)*

PAMPERERS STASHED IN CLOSET OR BATHROOM



1. Infrared heat massager to place in the back of chair or chaise. By Pollenex.
2. Spot massager with two heat settings that gives massage, or heat, or both. By Songrand.
3. Ladies electric shaver designed for the legs, with extra attachment for underarms. By Hamilton Beach.
4. Electric hair comb with heat that dries, combs, styles, or teases in one motion. By Songrand.
5. Electrical facial kit including devices for gentle stimulation and circulation. By Zeigler.
6. Foot massager that also relieves tired feet with infrared heat. By Songrand.
7. Electric facial patter that stimulates local circulation with 1,800 strokes a minute. By Songrand.
8. Strap-on chin massager to use with or without heat. Also adaptable for spot massage. By Songrand.
9. Plug-in portable water massage machine that turns an ordinary tub bath into a whirlpool. By Jacuzzi.
10. Compact steam generator that connects to water supply and pipes steam into stall shower. By Thermasol.

For shopping information see page 11

For small-space adaptations
turn the page



Doors of armoire are wire grilles backed by sheer curtains. By Youngsville Star.

IN THE ARMOIRE:

ELECTRIC HAIR ROLLER KIT
BATTERY-OPERATED VIBRATOR
ELECTRIC HAIR BRUSH
ELECTRIC MANICURE SET
TABLE HAIR DRYER
SCALE
ROLLER MASSAGER
MAKE-UP MIRROR
FACIAL SAUNA
SUNLAMP
TRANSISTORIZED MUSCLE TONER
FOLDING EXERCISE TABLE



With dryer, you can also steam-set hair, speed coloring. Schick.



With facial sauna, you can steam-clean pores. Health Products, Inc.

PAMPERING ARMOIRE FOR A WOMAN

For the space shy, H&G has packed into an armoire all the essential facilities that can turn a bedroom, dressing room, or family room into a Pampering Room on a part-time basis. The rest of the time the armoire is a decorative addition to the room, occupying only 20 by 42 inches of floor space. We managed to include almost all the essentials of a full-scale, full-time Pampering Room in this 84-inch-high storage center by choosing smaller models and folding models that would fit easily onto the shelves and into the drawers. The lightest items were placed on the top shelf, and when you open the doors, everything is immediately visible and accessible except for the folding exercise table which is tucked at the back of the bottom shelf. One of the drawers is for towels and exercise clothes, the other has compartments for cosmetics and small devices. As an extra fillip, we lined the inside of the armoire with peacock-patterned paper.

PAMPERING CLOSET FOR A MAN

In a 2-by-3-foot closet that might adjoin a man's bedroom or study, we assembled almost all the exercise, massage, and grooming equipment that might be offered in a home gym. (For H&G's own plan for a "Slim Gym," see July, 1961.) Since many of the devices included in an exercise set—chinning bar, bicycler, chest pulls—are designed to be used in an open doorway, we decorated the closet interior to match the room—plaid vinyl walls, vinyl floor. On one side of the closet we built shelves that are deeper at the back wall than at the front in order to provide easily accessible space for large items as well as small. On the opposite side we built a countertop cabinet for towels and exercise clothes. Components of the exercise set and the legs of the exercise table hang on clips on the back wall, the infrared back massager on the side wall over the counter. The exercise table itself, slipcovered to match the walls, hangs on the door.

IN THE CLOSET:

EXERCISE-MASSAGE TABLE
EXERCISE SET
SUNLAMP
SWEDISH-TYPE MASSAGER
FOOT MASSAGER
ELECTRIC RAZOR
BED VIBRATOR
FOOT HYDROTHERAPY SET
MUSCLE-TONING MACHINE
EXERCISE AND DIET LIBRARY
WHIRLPOOL ATTACHMENT FOR TUB
SCALE
INFRARED BACK MASSAGER



Gym set includes bicycle exerciser. From Battle Creek Equipment Co.



Chest pulls with weights and doorway chinning bar come with set.

Colors and patterns in closet match those in bedroom. Vinyl floor by Goodyear.

For close-ups of equipment in armoire and closet, see page 119.
For shopping information, turn to page 145.

Party planning:

How to put your guests at ease

The art of making guests comfortable demands foresight—the imagination to predict in advance the needs of other people and the self-discipline to plan accordingly. Once the party starts, only the delightful results of the planning should show, never the effort behind it. This is not too difficult to achieve if you have plenty of help. For a party of any appreciable size, most hostesses arrange to have some help, but for a small dinner for six or eight, extra help is not always feasible. On such occasions, a hostess's imagination and tact are put to the real test. For an oversolicitous hostess or one who abdicates her role to become a dutiful waitress-cum-barmaid makes everyone uncomfortable. If someone says, "Don't work so hard," you can be sure *he* is not enjoying himself. Yet lacking help in either kitchen or dining room, you can put your guests wholly at ease—which is the true essence of hospitality. Here are plans for two small maidless parties—a seated dinner for six and a buffet for the same number—designed to clear the most frequent obstacles to easy congeniality.



At a seated dinner: a hostess who stays seated, too

Even with no maid you can serve a small seated dinner without discomforting your guests by repeatedly jumping up from the table. This feat will be easier to bring off if host and hostess work together, unobtrusively taking turns with whatever fetching and carrying must be done. It is also vital to the guests' serenity that host and hostess sit down to the table at the same time as everyone else, which means the food must be already at hand, and still piping. The opening gambit in this plan for a small seated dinner for six is to serve the first course in the living room. During cocktails, consommé can be kept simmering in a samovar on a living room table, and at the appointed moment you can invite the guests to help themselves. Once they are comfortably settled with their soup in the living room, they are not likely to notice your departure to the kitchen where everything for the main course waits on a mobile hot table, ready to be wheeled into position beside the dining table. When the main course is finished, empty plates can be passed along to the hot table and stacked on a tray on the bottom shelf. One more trip to the kitchen should be enough to dispose of first course remains, whisk a mousse from the refrigerator and bring it on a tray, together with plates and coffeepot, back to the dining room. Cups, saucers, and brandy have already been set out conveniently on the dining room's permanent serving table long before the first guests arrived.

First course, *opposite page*, is set out in living room before party starts—consommé in faïence samovar, tea glasses with pewter holders that need no saucers.

Main course, *above*, is served from mobile hot table, which also returns empty plates to kitchen. Finger bowls, containing daisies anchored in lemon slices, start as part of centerpiece. On table: Block china and crystal; Gorham's "Hacienda" stainless steel.

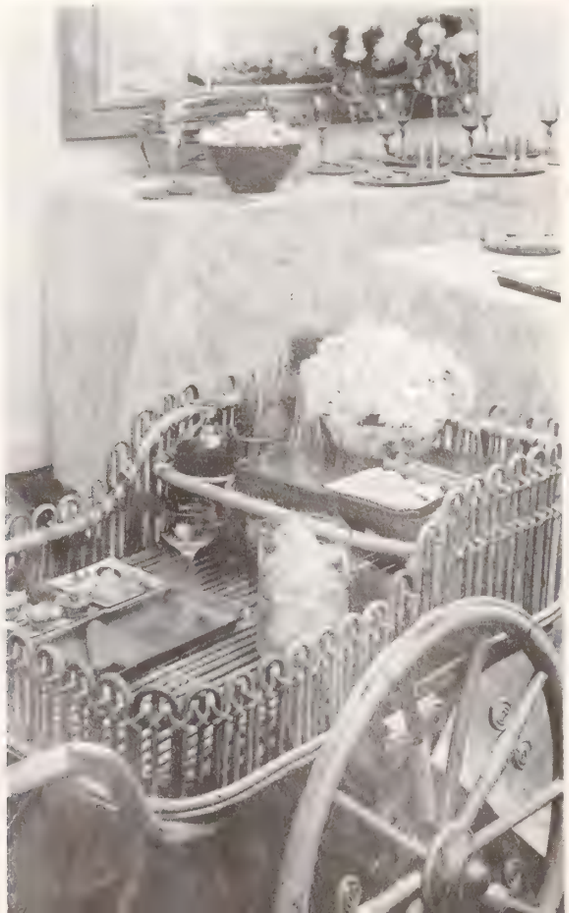
Mobile hot table, *right*, has a heatless side tray where wine can cool; dinner plates warm in plate warmer on shelf. Salton Hotable.

Shopping information, page 14

At a buffet party: twin buffet tables that never lose their looks

One happy advantage of a serve-yourself party is the opportunity it offers to delight your guests with an enticing array of food, china, crystal, and silver prettily arranged on a buffet table. But if the guests are to remain delighted, the arrangement must also be designed for easy self-service. Each diner must have a secure little table to eat from comfortably, and both empty plates and untidy, near-empty serving dishes should disappear on cue. A three-pronged plan for achieving this involves arranging two buffets instead of one; using a festive lightweight cart to speed clearing and replenishment; and providing each guest with a gaily painted table, high enough to give knee room and portable enough for conviviality. The two buffets work in tandem. You set up one for cocktails and hors d'oeuvres, giving everyone his own little tray. The second is set for the main course, and each place setting is assembled so that no one has to fumble around for his plate, silver, and napkin. After beginning the evening as an auxiliary bar, the little cart, when dinner is served, whisks away the empty glasses and whatever remains on the first buffet. There is no fuss about setting up the individual tables: their flower-pied tops are quite self-sufficient without cloths or mats. The first course finished, the cart makes a dashing reappearance bearing dessert which can be quickly arranged on buffet table number one. Another round trip clears away the first course and brings back to table number two everything needed for coffee.





Gala party tables, *above*, are easy to make from 18-inch squares of plywood, ready-made screw-on legs (that screw off for simple storage), and vivid glossy paints. Designed by Renée.

Rattan cart, *left*, rolls so easily guests won't feel they must help.

Alternate buffet tables, *opposite page*, entice guests with a fresh setting for each course. Intricate pattern of cloths is achieved by laying sheer cloths with white-on-white motifs over printed cotton with smashingly different motifs. Twin centerpieces consist of Colorado Carnations massed in tall-stemmed hurricane candle-holders with tapers inserted between the crisscrossed stems. Wrinkle-resistant tablecloths by Ottavia Originals; Pickard china; sterling silver by Lunt.

Shopping information, page 145.

PUT YOUR GUESTS AT EASE *continued*



In Acapulc





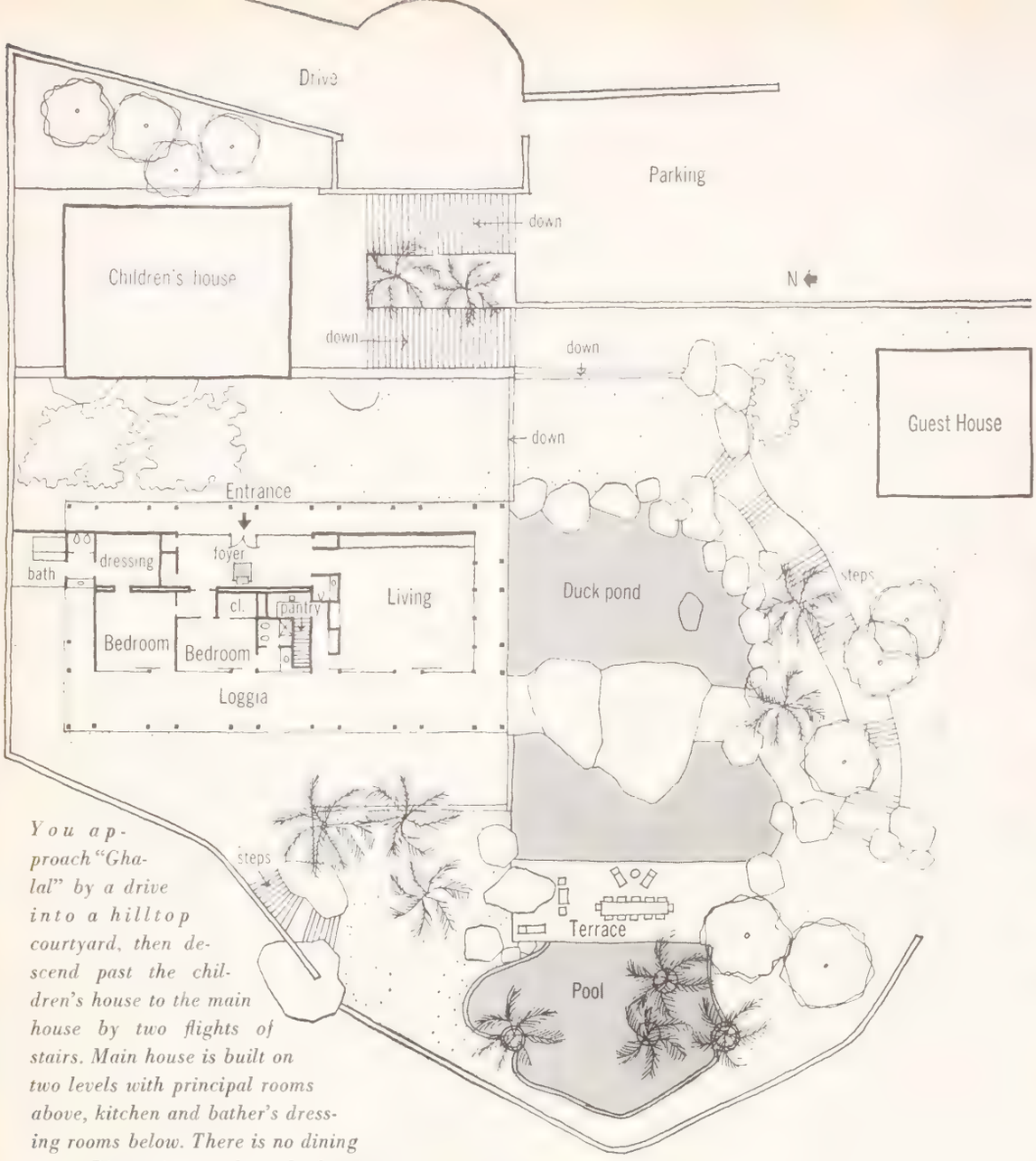
At the south end of the house, OPPOSITE PAGE, *there is a rock-bordered pond for ducks, and on the bay side,* ABOVE, *a swimming pool built around five palm trees that "float" on little tile-walled islands. The landscaping, all of it planned by Mrs. Pagliai, was woven around the existing trees.*

In the ancient Tzotzil language of Mayan Mexico, the verb "to love" is *ghalal*, a word that was borrowed quite appropriately as the name for Mr. and Mrs. Bruno Pagliai's beloved seaside pavilion on the Playa Guitarron outside Acapulco. Although the Pagliais—in the cinematic world, Mrs. Pagliai is Merle Oberon—have three other houses, this one, the newest, is Mrs. Pagliai's favorite because it is so much her creation that, had she been able, she might very well have built it with her own hands. After architect Juan Sordo Madeleno had submitted a series of designs ("all beautiful, but too indigenous, which I am not"), her fondness for arches—and her eagerness that he create a pattern with them that would be entirely his own—inspired an exotically romantic Islamic-Moorish house with some of the best down-to-earth planning for comfort in Mexico. As visiting Americans have learned, Acapulco—with no violent storms, no break in balminess—has one of the most idyllic climates in the world. But Mexico is a tropical country, and it is an unwritten local law that no house be built facing into the afternoon sun. This law Mrs. Pagliai (to whom Mexico means possessing the sun) promptly and very carefully broke, and she has never regretted it. (*Continued*)

PHOTOGRAPHS BY ECKERT

PAVILION BY THE SEA





You approach "Ghalal" by a drive into a hilltop courtyard, then descend past the children's house to the main house by two flights of stairs. Main house is built on two levels with principal rooms above, kitchen and bather's dressing rooms below. There is no dining room. Dinner is served on the loggia, lunch on a great stone terrace suspended between the swimming pool and the lower of two ornamental ponds—both artificial.



The loggia, so deep that it is always partly in shadow, sweeps the full length of the house. Here, in the cool of the evening, the Pagliais dine.

The 35-foot-square living room, OPPOSITE PAGE, *with its superb view through the arched loggia, more than justifies Mrs. Pagliai's determination to face "Ghalal" into the afternoon sun. Indoors, Chinese divans and tables carved in ancient motifs are partnered with lushly upholstered English pieces on an island of catalytic color—Mrs. Pagliai's wonderful monkey-in-a-tree rug. A cabinet-wall,* BELOW, *holds porcelain, bibelots, and a stereo system that is piped right through the house and out into the treetop speakers of the poolside palms.*

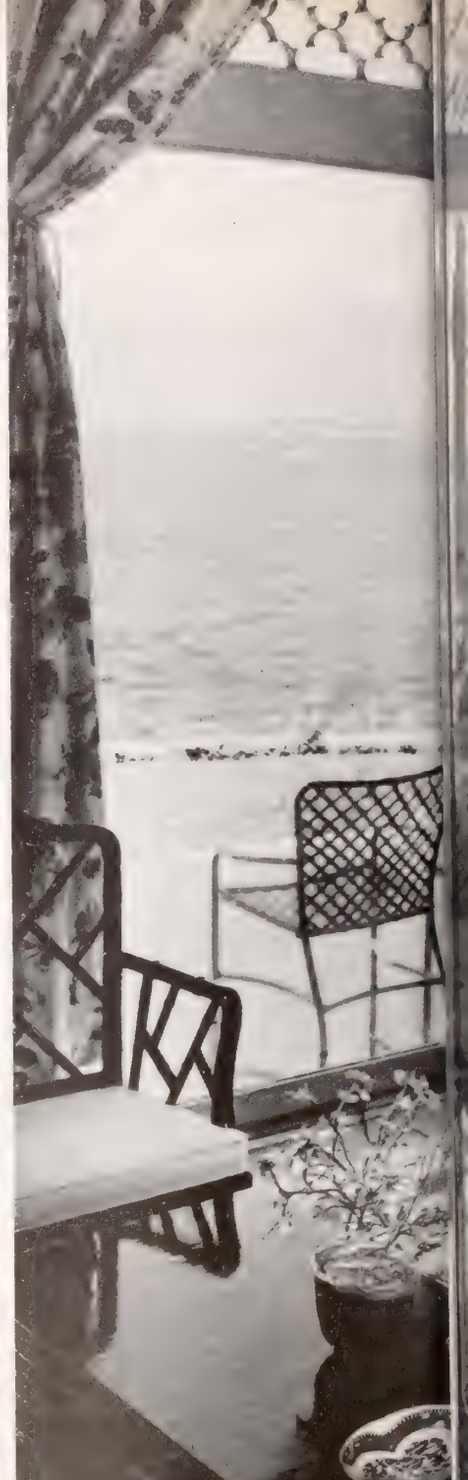


So that the house could be oriented to enjoy the spectacular sunsets, face-on, bulldozers worked for six months to carve out a great nestlike plateau in the rock of the sloping site. "Ghalal" was then completely air-conditioned (most Acapulco houses are not), and a loggia so cavernous that only the most venturesome sun could plumb its shadows was designed for the seaside façade. Thus, the Pagliais can drink up the fiery sunsets and still stay blissfully cool in their snow-white, heat-deflecting pavilion. Its outer shell is concrete enveloped with powdered marble—architectural armor that will remain coolly white, without paint, almost indefinitely.

Mrs. Pagliai had a very personal reason for insisting on the Islamic arches that crown the two-level structure. "What," she asks, "is prettier?" The walls of the upper level consist of nothing but arches that extend straight through the house in a series of barrel-vault ceilings. All the seaside arches are filled in with glass and, at the top, bronze-colored, light-filtering metal grilles wrought in an old Moorish pattern. Since the house was designed for year-round living, it is furnished with an eye to permanence without any of the casualness so often found in purely seasonal hideaways. (*Continued*)







The luncheon terrace is shaded by palms, their fronds trained into a green umbrella. Along with the coolness, there are two kinds of music: one from speakers hidden in the trees, another from twin cascades and, between them, a jet of water forced through one of the great boulders that cup the upper pond (the ducks' bailiwick) in their hollowed-out crests.

The furniture is a fascinating hybrid—part Chinese, part English. Some of the orienta pieces are antique and came from the ends of the earth. The rest, made in Mexico wit photographs and drawings as a guide, are faithful replicas of the work of Ming Dynast craftsmen. It is difficult to tell the old and the new apart. The English furniture— luxuriously cushioned sofas and chairs of the lounge type—was chosen as a warming an comfortable complement to the cool formality of the Chinese cabinetry. And beneath thi East-meets-West mélange are Mrs. Pagliai's proudest possessions, the rugs. She designe them ("I don't draw very well, but I managed"), chose the wools, had them woven in Mexi co City. The motifs are fantasies of flowers and birds, animals and foliage that not onl glove the white Carrara marble floors in mouth-watering colors, but bring the outdoors in





All the furniture in Mrs. Pagliai's bedroom, ABOVE, *is antique—its patina set off by various shades of pink in the rug, the draperies, and the chiffon bed hangings. Her two favorite pieces are the little Siamese dressing table (seated on a cushion, she really uses it), and the old opium bed. Sometimes, during the day,* RIGHT, *she has a section of the mattress removed, and the bed assembled in the manner of 400 years ago when elegant Ming ladies courted the poppy. In Mr. Pagliai's bedroom,* LEFT, *a Chinese bed of vermilion lacquer stands below a fantastic painting found in Ethiopia and composed of more than seventy little scenes depicting highlights in the life of the Queen of Sheba. Rug is the second drama in Mrs. Pagliai's design-trilogy.*



WHERE COMFORT STARTS: THE AIR AROUND YOU

By Elisabeth Stevens

In 1797 Samuel Taylor Coleridge fantasied "a sunny pleasure-dome with caves of ice." To him, this paradoxical imaginary castle of Kubla Khan's was "a miracle of rare device." Yet, today the luxury of varied but controlled indoor climate can be an everyday experience for anyone. Even the most pampered eastern potentate would be astounded by the delightful atmosphere created by the latest method of treating the air around us. For it is based on a brand new concept: the coordination of heating, cooling, cleaning, humidity- and odor-control into a single system that will provide total comfort.

A pleasure dome is a personal thing. I don't think I could take Coleridge's caves of ice even in summer. They sound dark, damp, and depressing. A consistently tropical climate would be my choice. Give me Antigua, Acapulco, or Montego Bay—the brightness, the warmth, the deliciously overwhelming lushness. Yet, my dream jungle edged with green pastures is not what my husband wants at all. Winter is invigorating, he says, and while I shiver, he opens the windows.

Tastes in air comfort differ, but in a house where the air is controlled according to today's newest ideas, the atmosphere can be adjusted to please the whole family. Every room can be pleasantly warm in winter without being stuffy. The air can be clean, salubriously moist, and odor free. It can be pretty much whatever you like.

Have you ever stopped to consider your own personal pleasure dome requirements? Some people are Puritans, anachronistically demanding only the bare minimum, counting it enough to avoid chill in winter and enervating heat in summer. Others ask for a consistently ideal indoor climate, and if they insist, they can have it.

But to most people, the modern devices that treat the air, unlike the numerous super-servants that do the work in the kitchen, are totally unfamiliar. Air-treatment equipment is long on performance and short on looks. Heaters and air coolers have not been painted pink as yet, and humidity control devices have not come through decorated with pop art. In fact, there are only a few showrooms where you can examine any of them. But now that the major manufacturers have revised their approach, it might be well worth finding out what these various devices can do for you.

Heating

What does it take to keep warm? Although heat is always escaping through our skin and clothing, our bodies marvelously manage to keep their constant inner temperatures of 98.6 degrees. But a house lacks the warmth of life. Its inner temperature—and comfort—depends on the degree to which we can control its natural tendency to lose heat in winter, gain heat in summer. Like our bodies, the house "sweats" and "breathes." Walls and windows sweat in winter when the inside moisture is greater than that of the dry, wintry air. The house breathes all-year-round as air enters at one side and flows out the other. Since heat naturally moves from a warm place to a cold one, it is impossible to keep the heat indoors. Even a snugly constructed house has all its warm air replaced by colder outdoor air every two hours. In one that is loosely constructed the process takes only one hour. The fight against cold is never decisively won: it is a continuing battle. The inner temperature of a house must be constantly controlled by its heart—the heating system.

The history of heating began when men learned to kindle fire. Ancient peoples sometimes worshiped fire, and many maintained sacred perpetual flames tended by faithful acolytes. Later, the precious commodity of fire was preserved by each family in its own dwelling, and women were given the vital responsibility of "keeping the home fires burning." Only after 1827 and the invention of the first practical friction matches was fire no longer precious.

But mere possession of fire did not guarantee personal winter comfort. As far back as Roman times, rooms had been warmed by fire pans in the center, but the smoke was often stifling. In sixteenth-century England, chimneys came into use, but open hearth fires require huge amounts of air: heat scorches your face while drafts chill the back of your neck. Iron stoves such as Ben Franklin designed in 1750 were an improvement, but the evenly heated house was still unknown. Less than a hundred years ago, most people expected to be miserably cold in winter.

My mother remembers wearing her galoshes to breakfast when she was a child in upstate New York. The rambling, high-ceilinged Victorian house on a snow-whipped hill was heated only by fireplaces and a Franklin stove, she says, and the oatmeal came to the table so cold that it was molded to the shape of the dish.

We would not tolerate such bitter cold in our dining rooms today, but many families stoically put up with other discomforts—heaters, for instance, that pant like wounded dragons, emitting sporadic blasts of warmth, so that you swelter when they turn on and shiver when they shut off. In some houses, living space is drastically reduced in winter by rooms that never warm up. Footstools are the only protection from along-the-floor drafts and children are constantly urged to remove themselves and their toys to a higher, warmer level. Yet you always know the heater is working, for better or for worse, because of the noise it makes.

Today all these discomforts are as anachronistic as my mother's breakfast galoshes.

Cooling

Intense cold can numb you to sleep, I have read, but heat keeps most people awake. Heat can follow you home at night like a clinging, unwelcome companion—filling your rooms with its overwhelming presence. But today you can take the oppressiveness out of summer once and for all. With cool air constantly circulating, you can savor a June evening without worrying about rain-soaked draperies or bloodthirsty mosquitoes. The windows are shut; your house is quiet and private. You don't have to drag yourself out to a movie to cool off. And when bedtime comes, crisp, cool sheets instead of a soggy bed await you.

Cleaning

Cleanliness is a comfort, too. I can still remember how my mother cried one day when I was a child, because a roast caught fire and dusted the house with a thin, greasy layer of ash just after she had completed her fall cleaning. Yet if you live in a big industrial city, you have to cope daily with similar dirt. One cubic foot of city air may contain over 400 million unseen dirt particles. Slowly, unremittingly, the film of dirt settles softly on tabletops, carpets, curtains, upholstery, walls. The most conscientious housekeeper never wins the battle with dust. And in addition to dust, the air probably contains pollen, tobacco smoke, animal hair, feathers—the list of irritants is endless!

Now you can be done with dust—at least inside the house. By charging dirt particles with electricity, then trapping them the way iron filings are held by a magnet, it is possible to remove from the air 95 per cent of the airborne dust and 99 per cent of the pollen.

Odor control

While the air is being rid of dirt, it can also be rid of smells. No more reminders of the chop you had for lunch, the bottle of ammonia spilled in the bathroom, the paint job just completed in the cellar. You may imagine, if you wish, that you are spending a spring day at a Swiss mountain lake, and no mere odor is going to spoil the illusion. Current deodorizing devices effectively mask smells, but eventually it may be possible actually to remove odors from the air electronically.

Humidity control

Once when one of my winter colds hung on for weeks, I visited a doctor. Smack in the center of his office was a strange brown machine that looked like a huge hookah pipe. I was disappointed when he didn't ask me to sit down with my legs crossed and smoke it, but interested when he explained that it was a humidifier. Air without enough moisture, he said, dried out your nose and throat, and made you more susceptible to respiratory infections such as mine. Shortly after leaving his office I began to feel better. Maybe it was because New York was at last warming up for spring, or maybe it was the "magic" of the humidifier.

They say the average house can lose so much moisture in winter that it becomes drier than the Sahara desert. But today you can prevent this without cluttering up your rooms with strange contrivances. Modern air treatment will provide enough moisture to assure the good health of both antiques and your nasal passages.

The mechanics of total comfort

The blissful indoor environment that is warm enough, cool enough, properly moist, clean, and odor free is not produced by a single miracle machine, but by several machines working together as a coordinated team. It is the coordination, in fact, rather than any of the separate components that constitutes today's new concept of air treatment. Here is the roster:

1. THE HEATER that warms the air—a self-contained device which is also the heart of the whole system.
2. THE COOLER that cools the air—not a self-contained unit, but like all the remaining members of the team, an adjunct of the heater designed to use the heater's air-moving machinery.
3. THE CLEANER that cleans the air electronically.
4. THE HUMIDIFIER that adds controlled amounts of moisture to the air.
5. THE DEODORIZER that masks unpleasant smells.
6. THE THERMOSTAT that calls the team's plays, setting temperatures, timing, and cutoffs.

Two other things are necessary to make the team work—fuel and a distribution system. The fuel can be anything—electricity, gas, or oil. The distribution system is the network of ducts that carries the treated air to the grilles or outlets in the various rooms and returns the room air to the system's center for retreatment. To make the team of machines work as it should, the distribution system must be meticulously tailored to the size and plan of your house. The air must be expertly channeled so that in winter, warmth will be forced to the perimeter of the house and people will not be chilled by exposure to cold walls and windows. There must be enough outlets in each room and properly placed. And the individual components must be carefully selected so they will be large enough to do their respective jobs effectively and quietly.

The man who can do all this tailoring is your heating contractor. A good contractor makes all the difference between a system that is consistently comfortable and one that is a constant annoyance. But you must let him know what you want. If you're building a new house, you will be building in early obsolescence if you settle for anything less than total air comfort. But unless you bring the point up, your architect and builder may think you are not interested.

If you are buying a ready-built house, be sure to find out what kind of air-treatment equipment it has and whether or not it can be amplified if necessary. (Too few buyers ask any question other than what kind of fuel is burned—the least important point.) Be sure also to ask the name of the contractor who installed the equipment and try to find out whether his work has satisfied other buyers.

It is also possible, although not quite as easy, to obtain total air comfort through remodeling. Antiquated systems can be replaced or improved, but the work is likely to be more complicated and more expensive than it is with new construction. If your house has hot-water heating—and 10 per cent of American houses still do—you would have to install a separate self-contained air-conditioning system with its own ducts.

What is the cost?

To nail down the cost of an air-treatment system designed to provide total comfort is not easy. You could tote up the prices of the six essential components (provided you knew what sizes you needed for the size of your house), but that would not include the cost of the distribution system which, being of necessity tailor-made, is always variable. If you happened to have already an up-to-date heating system, perfectly sized, perfectly installed, and adaptable to the addition of cooling, cleaning, humidifying, and odor-control devices, the cost of the additional equipment might amount to about 75 per cent of the original cost of the heating system—but that would not include the cost of installing them. Or, if you are building a new house, the cost of all the air-treatment equipment needed for total comfort should run about 5 per cent of the total cost of the house—a small enough sum it would seem, to pay for being more comfortable than Kubla Khan.

EDITOR'S NOTE: Elisabeth Stevens is a former Washington newspaper woman who lives with her management consultant husband in Larchmont, N. Y., in a house she likes to keep snugly warm at night for sleeping, stimulatingly cool in the daytime when she is writing.

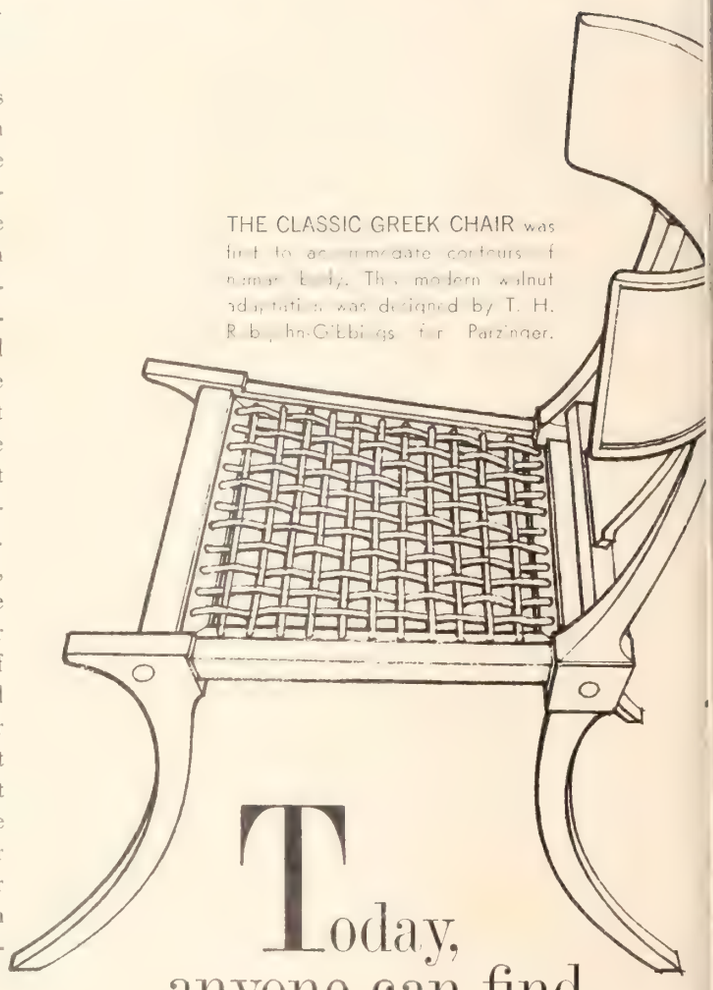
Please BE SEATED

By Francine du Plessix Gray

The phrase "sit down and make yourself comfortable," up to a few centuries ago, could create a diplomatic crisis. The question was, who sat on which chair? The answer was rigid: Princes used armchairs; other nobles were relegated to stools; commoners huddled on benches. The etiquette of seating was as unbending as the garments, the seats, and the posture of the times. Two prominent people seldom met without a preliminary skirmish as to which seat each would take. Consider the case of the Duke of Lorraine, who claimed the right to sit in an armchair during his mother-in-law's forthcoming visit. The mother-in-law was a niece of Louis XIV and she challenged the Duke's privilege. The armchair would be hers, she wrote back, because of her higher rank of birth: the Duke had right to a backrest on his seat, but not to arms! Long negotiations were held between the France and Lorraine foreign offices. A deadlock was reached. The visit was canceled. For better or worse, our etiquette and our standards of comfort have become too democratic to dispose so neatly of an in-law's visit.

No one has ever argued with such vigor about tables, wardrobes, chests, or desks, or with such cool method about beds. The history of the chair impersonates more vividly than any other furnishing man's quest for comfort. It is also the commodity most charged in the past with symbols of power, wisdom, kingship, and sanctity. Our language and our manners still reflect this. The word "chair" stems from the Greek *kathedra*, chair or seat. The principal church of a diocese was called a "cathedral" because it contained the bishop's throne. We speak of a political capital as a "seat of power," of a college town as a "seat of learning," of the Deity's throne as the "judgment seat." Professors are given the "chair" of history or science at universities, chieftains of business are "chairmen" of their boards. We censure modern men for not giving their seats to ladies on crowded buses and (*O tempora, O mores!*) we scold our teen-agers increasingly for failing to rise to honor their elders.

Like contemporary manners, contemporary chairs have gained in comfort and versatility what they have lost in dignity. The relaxing process began in the eighteenth century, a generation or so after the Duke of Lorraine's family vendetta, when thousands of padded, comfortable armchairs were made available to the rising middle classes. The armchair of the seventeen twenties was the first seat since Greek times designed with a concern for the contour of man's body. It gave a support to its owner's muscles such as he had never dreamed of, and it must have given him moral support as well: he had a new place in the social hierarchy, he could sit like a prince! The myriad forms of the eighteenth-century chair express the delight with which men looked upon this new furniture. Specific chairs were assigned to each member of the household. Specific chairs marked every event of the day from the *levée* to the evening reception. There were, among many others, Bedroom chairs, Dressing chairs, Chamber chairs, Confidante chairs, Nursing chairs, Knitting chairs, Conversation chairs, Courting chairs, Ballroom chairs, Sleeping chairs, (*Continued*)



THE CLASSIC GREEK CHAIR was first to accommodate contours of human body. This modern walnut adaptation was designed by T. H. Robsjohn-Gibbings for Parzinger.

Today, anyone can find a chair that is just right

Comfort for the goose is not necessarily comfort for the gander, nor is it likely to be comfort for the goose *all* of the time. H&G, like Goldilocks, has tried out hundreds of the big, little, and medium-sized chairs you can buy today, and bearing in mind the needs of specific sitters in specific situations, we selected the chairs, *opposite page,* that seemed "just right." On the following two pages you will find contemporary reproductions of famous chairs that have proved to be too good to change, latter-day classics that show promise of comparable endurance, and a trio of newcomers that indicate the latest ideas of comfort from today's designers.

CHAIRS FOR
EVERY PURPOSE, EVERY
PERSON



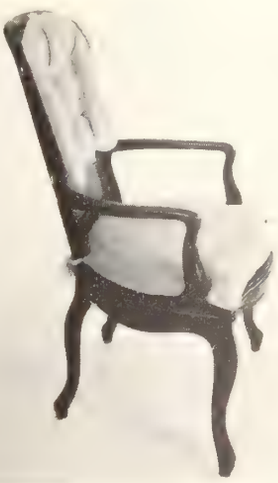
FOR CONVERSATION, a leather-covered mini-chair, easy to pull about on its front-leg casters and as comfortable, even for a long-limbed man, as many larger counterparts. Henredon.



FOR A SMALL-SCALED WOMAN, a small-scale modern adaptation of a wing chair that has a comfortably high back. Shaw Mfg. Co.



FOR A BRIEF CHAT, a comfortably contoured occasional chair of ebony stained hardwood with caning and a glove leather pad. Heritage.



FOR DINING OR DESK WORK, a country French chair of walnut and cane. Back pad is attached, seat pad ties on. Milling Road.



FOR MOTHER AND DAUGHTER, a chair-and-a-half, more than 3 feet wide, to snuggle into for a bedtime story. Globe Furniture.



FOR READING, a chair and an ottoman, partly tufted and covered in Naugahyde, that promises hours of feet-up comfort. There are casters on chair's front legs and ottoman. Hickory Chair.

MIEHLMANN





FOR SITTING UP STRAIGHT, comfortably supported, a modern version of the prestigious wing chair that made ordinary men in Queen Anne's day feel like kings. Hickory Chair.



FOR CONVIVIALITY, a low-slung "grog" chair with a comfortably sloping back, adapted from a Jacobean tavern chair and as conducive to good cheer now as it was then. Globe Furniture.



FOR SNOOZING, a chair that tilts back with a mere shift in body weight. Foot-rest operates separately with a hand control. La-Z-Boy.

FOR A HEFTY MAN, *right*, a lounge chair engineered for comfort with a complex system of springs with varying tensions. By Dunbar.

FOR ROCKING, *far right*, a latter-day teak-and-cane rocker with a foam-rubber seat cushion and foam-rubber pillow for your head. Dux.

For shopping information, see page 44





OLD FRIENDS,
TOO GOOD TO CHANGE



ENGLISH SMOKING CHAIR with padded seat, arms, and backrest, a perennial favorite for rooms destined for hard wear. Original is in Governor's Palace in Williamsburg. Kittinger.

Please BE SEATED

continued

Mortuary chairs, Drunkard's chairs, Gouty chairs, Grandfather's chairs, and the uncomfortable Hall chair which Sheraton assigns, with a nostalgic sense of rank, "for the use of servants or strangers waiting on business." The ancient etiquette of seated rank had been replaced by an etiquette of functions which defined chairs until our own century.

Versatility, informality, and a growing concern with the contour of man's body—these are the most striking features of contemporary seating. Some chairs are triumphantly all-purpose, designed to adapt to all occasions of the day, set on casters to change their habitat swiftly, swiveling, rotating, and reclining to suit a gamut of moods. Some chairs are also convertible into other household objects. Other chairs can be stacked or collapsed and made invisible. Still others are built of such cheap material as to be disposable. A collapsible cardboard chair is currently being made which, when knocked flat, creates a bold op art design and can hang on the wall for decoration. Some chairs turn into tables by being turned end up, others become tables by the addition of a marble slab. Storability and impermanence are the keynote. Chairs can be inflated from pocket-size pieces of vinyl; a child's chair is praised by its manufacturer as being "exceptionally light, washable, bounceable, *chewable*." And one designer says that he draws inspiration from the collapsible chairs made for nineteenth-century military campaigns in the colonies. One needs to seek no further for what is "camp" in modern seating.

Such condensable furnishings have a tribal character. They are a throwback to the nomadic furniture of ancient tribesmen or of those medieval warlords who were forced to carry their household objects about with them. They reflect the fluidity and mobility of our society as vividly as the seventeenth-century chair reflected an obsession for rank; as the eighteenth-century *bergère* expressed an awakening interest in bodily comfort; and as the elephantine upholstered seats of the Victorians expressed their preoccupation for permanence and stability. Today's versatile chairs describe the needs of a restless generation frequently forced to change its surroundings, impatient with its cramped living quarters, quick to feel monotony, eager to rearrange or discard its possessions often, increasingly informal in its social patterns.

The trouble, though, with collapsible, portable, or disposable furniture is that it is apt to be less comfortable than the stolid, immobile kind. As if to compensate for the discomfort of mobility, the other trend in chair design is towards immense, abundantly upholstered, squashy, globous, cavelike seats that envelop the body as well as support it. These chairs, increasingly low-level in suspension, sinuous in line, ovoid, visceral (anyway, organic) in inspiration, relaxing to the point of oblivion, make an interesting demand for a new posture. They invite their users to crouch, squat, recline, lounge, and wallow. They inspire a feline, languid position very foreign to the pose required by conventional, vertical Western chairs. The new posture, rather than belonging to the conventional, vertical Western house, partakes more of the Oriental *hamman*, of the cave, or of the tent. In this sense, our immobile, substantial, intransportable lounging chair is as tentlike and tribal in atmosphere as its less comfortable, collapsible contemporaries.

The vogue is for a Neo-Nomadic style. As surely as the joined and turned maple leg has been replaced by steel tubing, fiber-glass shells, laminated fibers, aluminum alloys, and injection-molded plastics, so the chair has come to symbolize, instead of rank, a fluid, supine, democratic informality.



THE WINDSOR ARMCHAIR, possibly most popular chair ever devised. For over 2 years its comfortably curving back and mold seat have been satisfying. Nichols & Sto



THE BERGÈRE, an eighteenth-century Fren contribution to dignity and comfort which, some minds, has never been topped. Boda

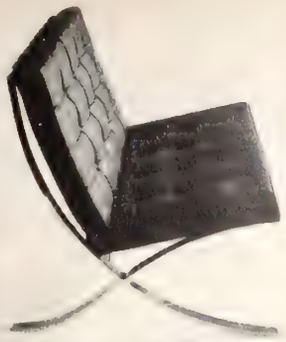


THE BENTWOOD CHAIR, first produced 1830, adding a new dimension to chair comfo —lightness of weight, hence easy portabilit It swept both Europe and the U.S. Thone



THE QUEEN ANNE CHAIR with broad seat and high back, subtly and comfortably shaped. It has reigned as a paragon of dining chairs for two centuries. This one, of mahogany, by Biggs.

YOUNGER FRIENDS, ALREADY FAMOUS



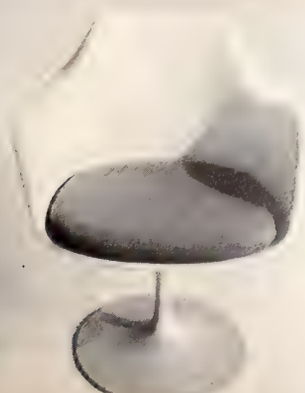
E BARCELONA CHAIR designed by Mies
der Rohe for the Barcelona Exposition of
29. Curved to cosset the body, it is one of
st elegant of contemporary classics. Knoll.



HE "WOMB CHAIR" designed by Eero Saari-
n in 1948. Fashioned of molded plastic
added with foam rubber, it was the first roomy
unge chair to be light in weight as well. Knoll.



LYWOOD LOUNGE CHAIR designed by
Charles Eames in 1956. Its thick tufted cushions
n plywood base and metal pedestal intro-
uced modern squooshy look. Herman Miller.



THE PEDESTAL CHAIR designed by Eero Saarinen in 1958. A molded plastic shell with a cushioned seat, it made history by doing away with legs, replacing them with a graceful metal pedestal. By Knoll.

turn to page 145.

LAST-MINUTE ARRIVALS



THE WIRE BASKET CHAIR designed by Warren Platner. Its bouncy frame of resilient steel wire is padded with a foam-rubber arm roll and cushion floated on a platform. Knoll.



THE ELDA CHAIR by the Italian designer Joe Colombo. The molded plastic shell, heavily padded and tufted and covered with leather, is as soothing as a cradle, and spins as easily as a weather vane on its swivel platform. D/R International.

THE DEAN'S DINING CHAIR designed by Arne Jacobsen of Denmark for St. Catherine's College in Oxford. Its tall back, molded of plywood, padded with foam rubber, and covered with leather, provides both head support and deanly dignity. (Students sit on backless benches.) Made by Fritz Hansen.



EASY LIVING MEANS EASY SEEING

The eye, like the rest of the body, dislikes strain and welcomes ease. Lighting that is too dim, too bright, or too harsh a contrast to the surroundings can be as vexing—although you may not be as quickly aware of it—as an ill-shaped chair or a drafty room. Comfortable lighting makes it easy to see what you are doing and where you are going. It brings out all the beauty in the rooms you live in—shows up the subtlest colors, the textures, the forms, so that you can enjoy them at any hour. Light creates a mood, and its moods are most beneficent when they tally with your own moods: crisp and efficient for work, soft and soothing for rest and relaxation, gay and sparkling for a party. Here are eight ways that the right kind of light can contribute to your comfort around the clock.

In any room, comfort is balanced light

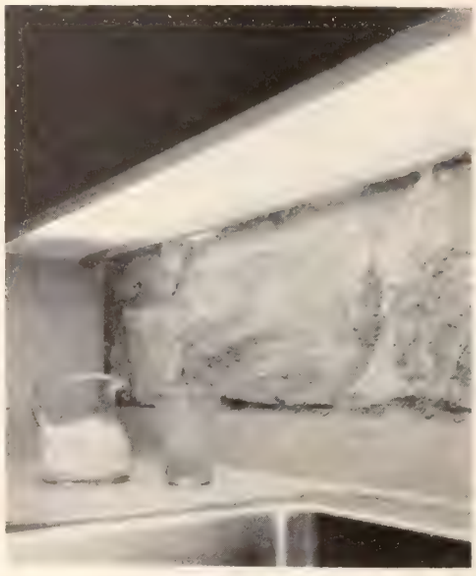
Several sources of light work together to banish both murky shadows and uncomfortable bright spots in Mr. and Mrs. Calvin Stillman's New York library. Indirect lighting above the bookshelves suffuses the entire room with a gentle glow, while concealed lights below the bookshelves at the left illuminate both plaque and sofa, and flexible lights on the pole lamp can be directed to wherever they are needed.



In a bedroom, comfort is being able to read when someone else is asleep

A small high-intensity lamp directs its beam straight to your book without disturbing the sleeper in the next bed.





In the kitchen, comfort is being able to see exactly what you are doing

A double row of fluorescent lights above an opaque plastic panel throws light directly on the work surface of a kitchen countertop, eliminating both glare and your own shadow.

In the dead of the night, comfort is a reassuring glow

Small wall-mounted lights, diffused by pierced metal screens, make decorative night lights along a hallway, are particularly comforting to children since they dispel midnight shadows.

ıut-of-doors,
omfort is
afety underfoot

A baby spotlight illuminates a arden step made of railroad ties, ınd defines the varying levels of he ground. Garden lighting can ɔe functional as well as decora- ive, and a great comfort when t makes you aware of all the ɔotential danger spots underfoot.



When you are relaxing, comfort is being able to see dials and labels

A floor-to-ceiling strip of miniature fluorescent, *below*, outlines a music system, bar, and television set recessed in the wall behind a sliding panel, makes up for the fact that light from other sources in the room, *right*, is blocked by anyone at the bar.





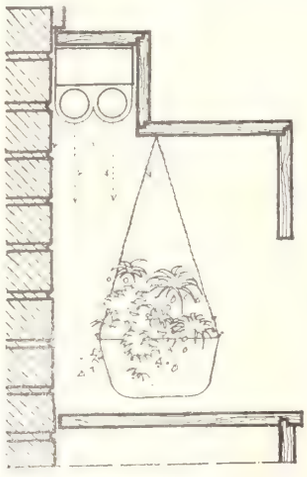
WERNER

RO



On an inside stairway, comfort is safety night and day

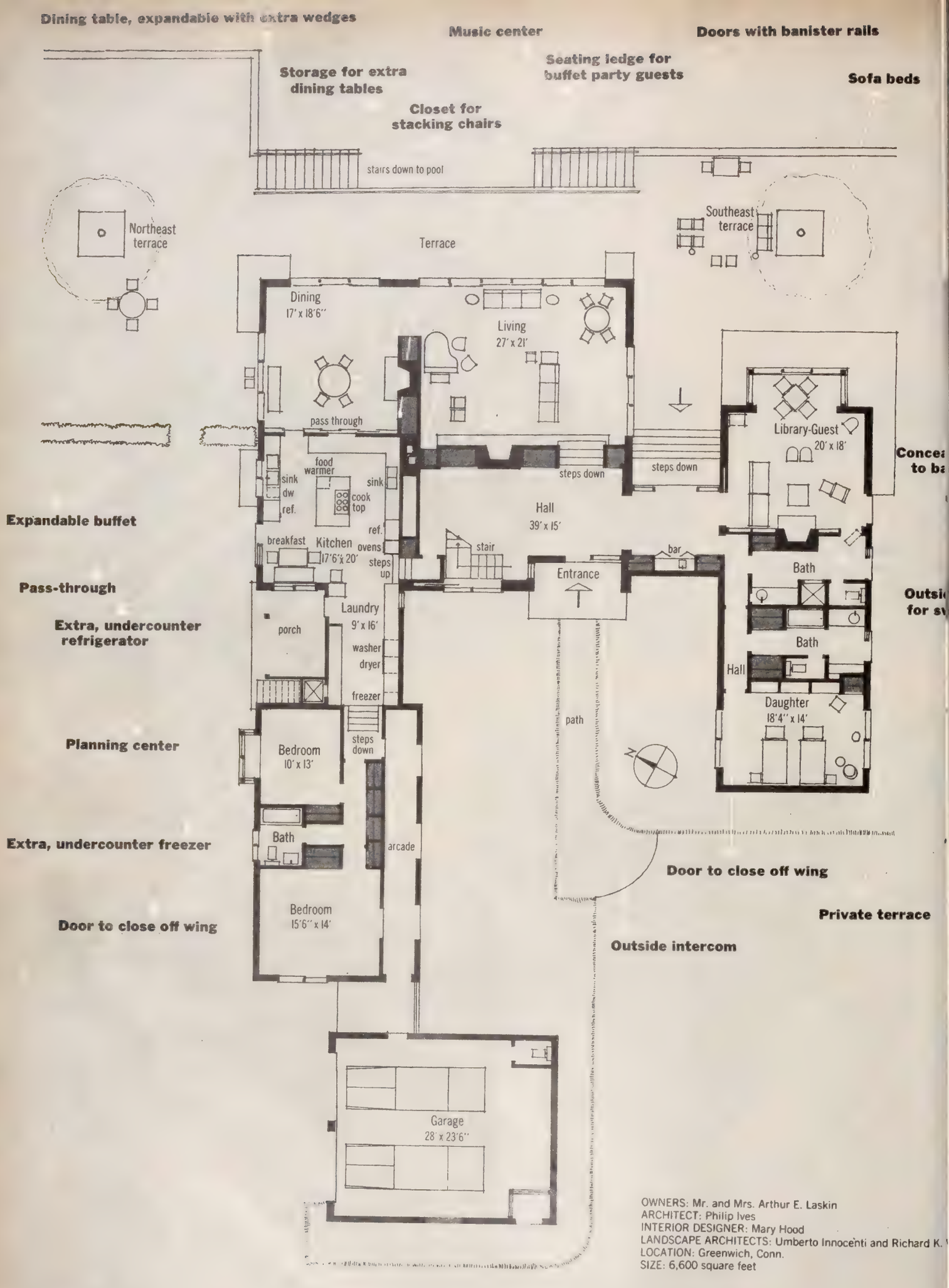
Two rows of fluorescent lights shielded by a plastic panel, *below*, are mounted under a step-down shelf to illuminate the stairs to the basement in designer Kenn Reisdorff's house in New York City. (Fluorescents also encourage growth of plants hanging from shelf.) The stairway to the second floor is well endowed with natural light from windows and ceiling lamps.



Whenever you need light, comfort is a good working lamp

Whether a lamp is handsomely decorative or austerely simple, it will give you more comfort if it has: a sturdy hard-to-tip base; a switch located in the base; two sockets (two small bulbs are more flexible, produce less glare than a large one); a translucent shade.





OWNERS: Mr. and Mrs. Arthur E. Laskin
ARCHITECT: Philip Ives
INTERIOR DESIGNER: Mary Hood
LANDSCAPE ARCHITECTS: Umberto Innocenti and Richard K.
LOCATION: Greenwich, Conn.
SIZE: 6,600 square feet

COMFORT FOR A TRIPLE LIFE



For comfortable safety: handrails on doors at living room steps. Doors recess in walls.

← OPPOSITE PAGE:
The comfortable flexibility of the first floor plan is enhanced by carefully plotted details: astutely placed doors; point-of-use storage; duplicate equipment; expandable furniture. Placement of party tables in dining room and living room is indicated in white. For the second floor plan, see page 117.

For armchair tuning: music system built into corner of living room has remote-control box which is duplicated, along with duplicate speaker systems, in library and master bedrooms, so radio can play in one zone, phonograph in another.



Mrs. Arthur E. Laskin, who has spent a lifetime compiling a personal encyclopedia of comfort, believes that it means anything that saves steps, saves work, or eliminates complexities in running a household. Mr. and Mrs. Laskin's house at Greenwich, Conn., with its flexible plan, abundant point-of-use storage, versatile furniture, and expertly engineered equipment is one she describes as a "lazy woman's paradise." Such comfort is a bonanza in a house equally notable for expert planning and a superb setting on Long Island Sound.

Planning the two-story brick-and-glass house culminated for the Laskins some thirty years of bustling family life during which they raised their children—twin sons and a daughter, now grown—while shuttling between a large traditional New York City apartment and a self-sufficient working farm. Having become all too familiar with the discomforts of outmoded materials and methods, Mrs. Laskin had very definite ideas of what she wanted. Although the new house was to be hospitably large, she was determined to be able to bypass and forget some of the rooms when no children, guests, or servants were present. She specified numerous labor- and step-savers: housewide air conditioning to keep out dirt as well as weather; large panels of insulating glass in windows and doors ("liberation" from the chores of cleaning countless small panes and fussing with storm windows); an indoor-outdoor intercom system with a station at the front door so that even from poolside she could ask "Who's there?"; storage, storage, and more storage. And knowing that careful coordination of details is the key to a successful house, the Laskins arranged for several round-table preliminary conferences with architect Philip Ives, interior designer Mary Hood, and kitchen designer Bette Sanford Roby. As a result, windows were placed with a view to furniture arrangement; cornices to conceal curtain headings were designed along with the house; flooring materials were selected with due thought for color schemes. (*Continued*)



Living room overlooking Sound is designed to be used, with a minimum of rearrangement, to augment dining room for comfortable seated dinner parties. Six guests sit at game table at right, and eight more at two folding tables (see plan, *opposite page*). For a large buffet party, Mrs. Laskin brings out stacking tables to supplement coffee tables. And cushions on long marble hearth provide extra seating.

Walls open up; furniture expands; tablecloths stay wrinkle free

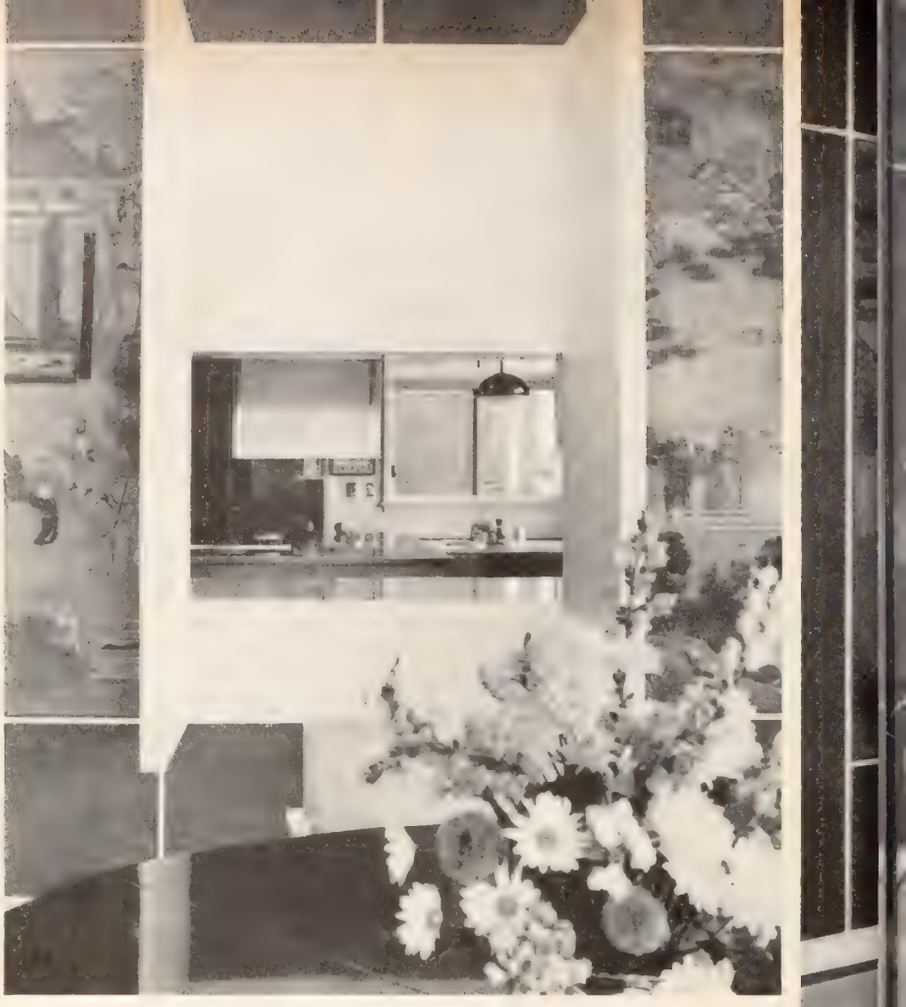


In fair weather, the northeast terrace, convenient to the kitchen, becomes an outdoor dining room.

The essence of the Laskins' easy-to-live-in house is flexibility. During the winter when they are often alone, they can snugly confine themselves to three of the first-floor rooms—library, hall, and kitchen—plus their bedrooms upstairs. Yet the house is always ready to fling open its arms to a party, and in the summer it welcomes visiting children or house guests, live-in servants, cocktail and dinner guests. The kitchen is just as comfortable for Mrs. Laskin working alone as it is for a team of party helpers. The library turns guest room in the time it takes to make up a sleep sofa. And the bedrooms are as comfortable for private daytime pursuits as for sleeping.

Most flexible of all are the provisions for dining. When they are alone Mr. and Mrs. Laskin often eat in the library or the kitchen's breakfast area, as well as in the dining room. A large dinner party can spread out from the dining room to the living room. And these varied spots to eat and/or entertain are supplemented by three terraces.

The northeast terrace, *above*, adjoins the dining room, is easily accessible from the kitchen and just large enough for Mr. and Mrs. Laskin to entertain a few guests at a dinner cooked on the gas-fired barbecue. The southeast terrace, convenient to the bar near the library (see plan, page 112), is a gathering place for cocktails. And on the long terrace at the back of the house overlooking the harbor, Mrs. Laskin can set up her folding tables for fair-weather dinner parties. Tucked under the cushion of each of the large terrace chairs is an accordion-pleated plastic cover that can be whisked over it in case of heavy rain. These marvels of efficiency seem to symbolize the dedication to step-saving comfort that pervades the whole house.



Pass-through from dining room to kitchen is hidden by two panels of silk mural, *opposite page*.



Party tables are stored in cupboard at end of divider wall between living and dining rooms. Tops convert from 36-inch bridge tables into 48-inch round tables for dinner parties. Mrs. Laskin, strongly anti-clutter, asked for more shelves than she needed.

Stacked armchairs for parties, comfortably upholstered, are stored in the cupboard next to the fireplace in dining room.



PHOTOGRAPHS BY
WILLIAM MARIS: STOLLER



ne antique Chinese mural on silk centered in the long all of the dining room is surrounded by plain panels of owing red silk that bring out the reds in the painting id fill the room with warmth. (Two center panels of ural conceal pass-through; plain panel at right masks oor to kitchen.) Intimate enough to be comfortable for ie Laskins when dining alone, the room can easily ac- ommodate a seated dinner for twelve. The dining table's 0-inch round top, consisting of eight pie-shaped wedges, an be expanded to 84 inches (see sketch) by the in- ertion of eight arrow-like leaves. As in the living oom and bedrooms, cylinder lights are recessed in per- neter of ceiling directly above windows so night light- ng will come from same direction as natural light does turing day. Curtains throughout house draw all the way ack from windows to flanking sections of opaque wall o that the massed fabric is not visible from outdoors.

The buffet has a long leaf at each end that lifts up to louble serving space for parties. Behind the doors is a liding shelf for napkins, and five big rollers that keep ablecloths uncreased, eliminate last-minute ironing.

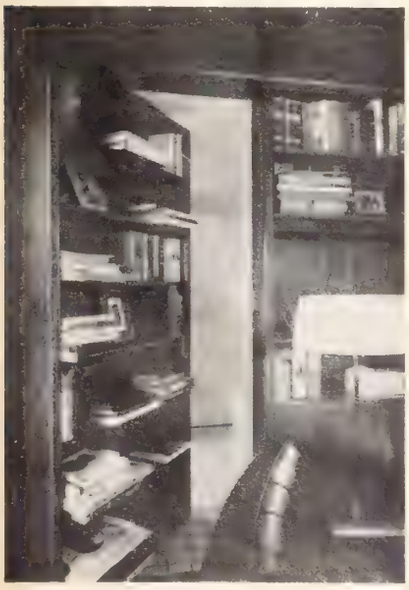




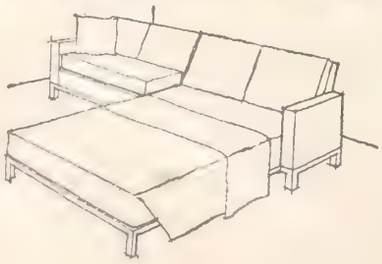
The entire south wing of the house was designed for guests, either visiting friends or the Laskins' grown children. This bedroom, reserved for daughter Sallie, has its own little private terrace and along with its bathroom can be shut off from the rest of the house by a hall door. Wicker trunks at the foot of each bed hold extra blankets and pillows, but they have drop fronts instead of lids, so the tops can be used as luggage racks. Both the bath for this room and the library-guest bath next to it open to the outdoors so they can double as dressing rooms for guest swimmers.

Bedrooms are comfortable around the clock

The library, too, was planned as a part-time guest room, especially for sons John and James. One section of the bookcase, *right*, swings back on a pivot, *below*, revealing the doorway to the bathroom.







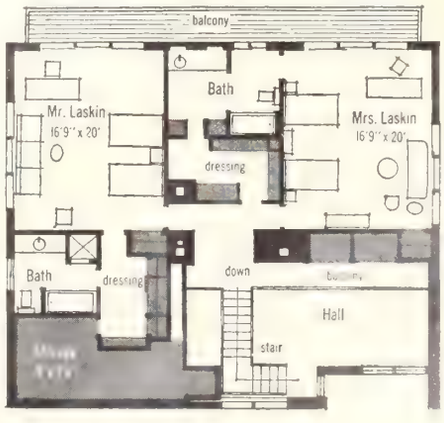
The library serves as a sitting room for the Laskins when they are alone or entertaining a few guests, and it is one of their favorite places for tray lunches. The sofas covered in easy-upkeep horsehair, open up into two beds (see sketch, *left*), and a sliding door to the hall ensures privacy.

Mrs. Laskin's own room-with-a-view gives her the ultimate in personal comforts. One end of her bed, *left*, lifts at the touch of a button to provide support for breakfasting, reading, television viewing. The intercom is connected with the telephone, so she can use the same apparatus to speak to the kitchen or the electronic interviewers at front and kitchen doors. ("If it's the delivery boy, I can simply say 'Leave it,'" she explains.) In a white lacquered cabinet near her marble-topped desk is a tier of commercial file drawers that bring office efficiency to her desk work. Opposite the beds is an inviting sofa for relaxing.



On the roll-about bedside table: a high intensity light, a clamp that holds open the pages of a book, a remote-control switch for the television, the bed control button.

The upper floor—directly above kitchen, dining, living room, and hall—gives Mr. and Mrs. Laskin comfortable privacy and bountiful storage (indicated by shading). Mrs. Laskin asked for door from hallway to her dressing room so clean clothes could be put away without disturbing bedroom or bathroom.





TOM Y

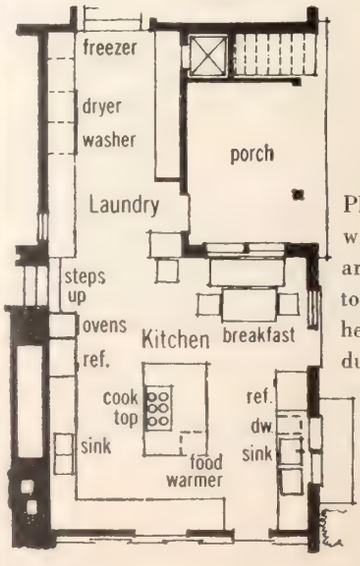


THE KITCHEN COOKS A EASILY FOR TWENTY-FOUR AS FOR TWO

To Mrs. Laskin, comfort in the kitchen means being able to stand in one spot and make lunch for two and having plenty of room for servants to work together efficiently when preparing for a party. The kitchen was carefully organized to accommodate both extremes, and everything in between. When cooking for two, she has all the equipment she needs in the galley-like aisle between the generous 4-by-6½-foot island, *opposite page*, and the counter behind it which is flanked by a sink and the refrigerator and ovens. From the breakfast table in the corner of the room, she can whisk used dishes to the dishwasher opposite the island (see plan, *below*). At party time, the island with its warming drawers facing the dining room pass-through becomes the center of a smooth serving plan. By day the whole room is filled with comfortable natural light from windows facing three points of the compass.

Part of the well-organized cooking area, *above left*, is a small plug-in appliance center recessed so that appliances, while always available, do not usurp work space. Spice shelves at front of cabinets above swing back to reveal more storage behind.

The huge hood over the work island, *left*, has extra fan power to add olfactory comfort to the kitchen's easy ways. Pass-through to dining room when open brings view of harbor to the kitchen. Cabinets by St. Charles. For details of other kitchen and laundry equipment, please see page 145.



Plan provides wide aisles around island to accommodate heavy traffic during parties

For building information, see page 147.



ISLAND BOUNTY



Caribbean vista: black rocks, white beaches

A happy amalgam of old, new, exotic, and serene ideas from the Caribbean

Although Christopher Columbus did not enjoy a notably felicitous stay in the Caribbean, he did put its islands on the map, and subsequent callers, more hospitably received, were enticed to return and put down roots. For life in the Caribbean has come to mean that rare kind of enchantment known as living exactly as you please. If you like, you can bring your chattels with you and set up housekeeping almost as you did, say, in Peoria, Illinois. Or, you can go as native as a character in a Maugham novel, surround yourself with the arts and crafts of the islands, and eat the local lotus. Or, taking only what you like, you can sample the cultures and customs of earlier settlers—French, Danish, Dutch, English—and be a tropical cosmopolite. Some transplants weave the whole skein of traditions into whatever garments best suit them, then settle down in houses made as open as possible to the prevailing breezes: houses that court the sun when it is wanted, mask it out when it is not, and—in sunlight or shadow—are as effortlessly maintained as a self-winding watch. On the following pages you will see how a cross-section of island families like to live—a report interspersed with any number of little ideas that reflect, even today, the colonial settlers' tastes and foibles. For an account of the delights that the islands offer shorter-term visitors, please turn to page 16.



In St. Croix, an ancient rum distillery, reformed

The volcanic Eden the French named St. Croix has had any number of tenants—the Arawaks, the Caribs, the Spanish, Dutch, English, French, and Danes. Except for the Indians, who were content with water, all these incumbents were fond of their rum, and fond of the money to be made from distilling it for their cold-climate cousins. Out of one of these old distilleries, Mr. and Mrs. Wendy Hilty have carved—via remodeling—their island home. For them, island living means a European ambiance nicely tempered with American practicality. Picturesque, Mediterranean in style, the house is graced by a loggia, *left*, and two great front doors that slide apart, barn-style. Snuggled under a hillock and the distillery's old mill, *opposite page*, new dressing room-guest bedrooms flank a deck and swimming pool, a handsome plunge lined to the gunwales with Florentine tile. (*Continued*)

PHOTOGRAPHS BY TOM LEONARD





Airy as aviaries, island houses are carpeted in ceramic tile

The metamorphosis of the old rum factory into a charming house was entirely the work of Mr. Hilty, who is one of the busiest designer-builders in St. Croix. Built within and around the shell of the old distillery, the house is so Italianate in the pastoral style that, with a shift of mountains, it could be a villa in Amalfi. But fond as he is of Mediterranean architecture, Mr. Hilty felt it only polite to make a bow or two to St. Croix's Scandinavian forebears, so he modeled the fireplace-sitting area with its built-in sofas, *opposite page*, after an old Danish inglenook-kitchen. Surrounding this snuggery is a sweep of white-tiled floor kept beautifully bare—except for one zebra rug and the dining furniture: a wrought-iron, marble-topped table and contemporary Danish chairs. Light for dining is shed by a gilt and crystal Florentine chandelier, a highly sophisticated contrast to the old ship's figurehead bedded down in greenery in one corner. At the other end of the room, *above*, louvered screens and a partial wall mask the kitchen—the pretty skylighted room you see on our cover—as well as the pantry, closets, and a powder room. The wall also forms a bulkhead for a splendid hold-all, hold-anything counter brilliantly faced with a façade of Florentine tiles.

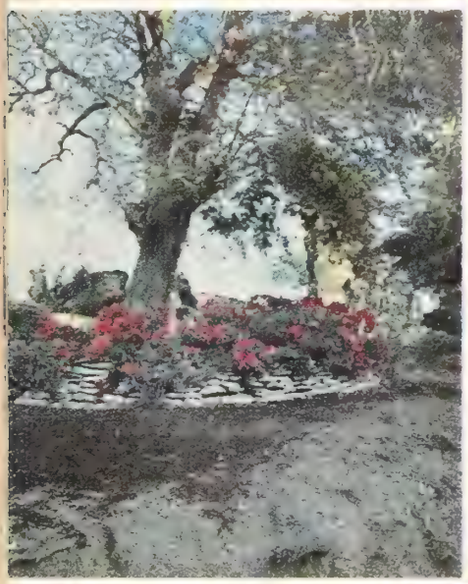


Outside staircase, jeweled with tiles

Wherever you go, you find ideas sparked by colonial forebears

















The islands are full of charming quirks and touches, many adaptable to frostier climates.

1. A "curtain" of elegant old oil lamp founts, strung on wires to form a divider, adds a fillip to the cheer dispensed in the bar of the Caravanserai, David Crane's and Henry Drazenovich's inn on the half-Dutch, half-French, wholly hospitable island of Sint Maarten.

2. On St. Bart's, the Yacht Club, once a private house of some stature, boasts a bar with a fine view of the harbor. Chairs, made locally, have a Swedish air, and with reason; St. Bart's was once owned by Sweden. The bar stools, however, are antiques: once ecclesiastic, now secular, they were *prie-Dieu*.

3. Ferns and begonias are part of the lushness of Mr. and Mrs. John Bannochie's Andromeda Gardens at Bathsheba in Barbados. Although the island was named for its bearded banyans, the old tree in the rock garden is untypical—a devi-devi, it wears corkscrew seed pods for a beard.

4. Conchology is one of the islands' fun-sciences. These rarities were collected by Commander and Mrs. Nicholson, who live in a converted powder magazine in Antigua where Lord Nelson first sharpened his sword. Mrs. Nicholson's arrangement, a marine still life, fills the top of a coffee table-vitrine.

5. Part of the dining room in the Nicholsons' ex-powder keg is open to the sunny sky. Instead of Nelson's shot and shell, one wall now harbors a blanket of greenery that races up from a planter.

6. A veranda next to the Yacht Club in St. Bart's is typical of the wonderful architectural gingerbread the old Swedish settlers were so fond of. Hand-carved and hand-painted, the balustrade is as exactingly worked as a piece of scrimshaw.

7. On St. Croix, abandoned sugar mills dot the countryside like great masonry pudding molds. This one, an eighteenth-century specimen, now plays the role of gazebo in the garden of Hilder's Mill, Mr. and Mrs. Hugh Hilder's house outside Christiansted.

8. Painted carpets (instead of the plushy variety) are a cool and gay island conceit—easily freshened. Like an enormous Delft tile, this one is painted on the veranda floor of "Mary's Fancy," once a plantation house, now a Sint Maarten guest house.

OPPOSITE PAGE:

Not all Caribbeans live in powder magazines and rum factories: a pineapple-finialed courtyard screens Mr. and Mrs. Newman's house of coral rock in Sandy Lane Estates on Barbados. Its roof is shingled with wallaba, a tough-as-shoe-leather wood from a tree native to the Guianas and Brazil








3


4

An actress lives in Barbados just as she did in Beverly Hills

Opposite page: Miss Claudette Colbert, who spends much of her time in Barbados, lives there almost exactly as she used to live in California. She brought all her furniture with her, then—a born romanticist—she named her house "Bellerive" after Blanche DuBois' figment-of-fancy plantation in *A Streetcar Named Desire*. Miss Colbert's "Bellerive," anything but a figment of fancy, has the air of an English country house transported to a rain forest—or a pukka sahib gone adventuring. For example: 1. The living room, a chintz-lover's dream, has not a trace of the tropics except for the windows. Enlarged and augmented with window seats, they are quite glassless, and their folding shutters accordion into the wall to give every passing zephyr full play. Even the paintings over the bookcase are cool: a Monet and an Utrillo, they are old and very dear companions. 2. The balcony end of the living room sparkles with a mirrored screen designed by Adrian, the great couturier, and a portrait of Deborah Kerr's daughter painted by Miss Colbert herself. 3. In the bedroom that Miss Colbert designed for her husband, Dr. Joel Jay Pressman, she found a place for a desk from Dr. Pressman's office and arabesque-back chairs from their California dining room. Easel shelves of bookcase hold paintings by friends —a wide gamut ranging from Noel Coward to the Martiniquais, Alofredo. 4. The guest bedroom is a delicate flurry of embroidered muslin, bits of the ubiquitous chintz, and scalloped sheets made of lawn from Liberty's of London—a charming custom as old as that inimitable establishment's justly famous prints.



Others prefer the old order– and gentle ghosts

This page: People who live in the islands' old houses learn to dwell with their ghosts in style and serenity. Here are five such haunts: 1. The courtyard and carriage houses of Fairview, an eighteenth-century plantation house in St. Kitts. In contrast to the rambling, almost higgledy-piggledy architecture of the house, the surrounding gardens are as formal as a tailcoat. 2. The study in Mullins Mill, an eighteenth-century landmark on Barbados. This was once the old kitchen with the customary cavernous fireplace—quite roomy enough to roast an ox. 3. In Mr. and Mrs. Michael Svender's old Danish house on St. Croix, the kitchen has remained a kitchen. Its fireplace makes a hospitable niche for a modern cooking-preparation counter. 4. The Golden Lemon, a seaside house on St. Kitts and a very old party, was built by the French in the late seventeenth century. The upper story was restored by the English a century or so later. In its checkered career, the house has been a private dwelling, a warehouse, a smugglers' rendezvous. It is now an elegant guest house, aglitter with Baccarat chandeliers. 5. Mullins Mill on Barbados has a new (relatively) balcony, but the house itself and adjacent, fortress-like mill with its graceful minaret top (a curiously oriental topknot) are almost as old as Barbados sugar and rum.















Behind The Golden Lemon on St. Kitts, Mount M
once a whopper of a volcano, now quietly ex

A proper Bostonian lives like a proper islander

This page: Mrs. Georgia Burnett, a Bostonian born and bred, sees no reason why a shift of residence of well over seventeen hundred miles should make any difference at all in the way she lives. With her furniture in tow, she arrived in Christiansted, St. Croix, and established herself in an eighteenth-century town house. Like other dwellings of its ilk, it very likely was built by a local planter for his city-mouse lady love—a thoughtful custom of the period, and one Mrs. Burnett condones because the house is so pretty. Except for the absence of rugs and curtains, her dining room, *above left,* might still be in Back Bay. The eighteenth-century refectory table and old Portuguese chairs sit as sedately on Caribbean white tile as they did, no doubt, on a Brussels carpet. The tea service and table are tucked neatly away in a corner, and the chandelier—a Venetian gondola lantern—hangs, as it has always hung, upside-down. The living room, *left,* is formal, unfussy, and French. Its furniture—most of it Louis Quinze and Louis Seize—was years in the collecting, but it took to its new setting like Josephine to Malmaison. And like most islanders, Mrs. Burnett learned to welcome the balmy Caribbean breezes with louvered doors instead of stopping them with glass, and to grow masses of orchids in her back garden—something no one has ever quite managed to do in Boston or any of its purlieus.

The old houses sometimes spread their wings

Opposite page: One of the new additions to Mullins Mill on Barbados is a terrace dining room built in the lower half of a widened wing that branches out from the old mill. Since the kitchen is next door in the mill itself, the location is practical, and a series of doored arches on the courtyard side make the new dining room architecturally engaging as well. Because it is new, it is furnished in contemporary style: the rocker in the corner was locally crafted, the dining furniture and console are of metal fresh from the States. China and crystal are English, the mats, Caribbean—delicate traceries of straw woven in the islands' celebrated weaving Helicon, Dominica.





The raised plant bed—

comfort for plants, comfort for the gardener

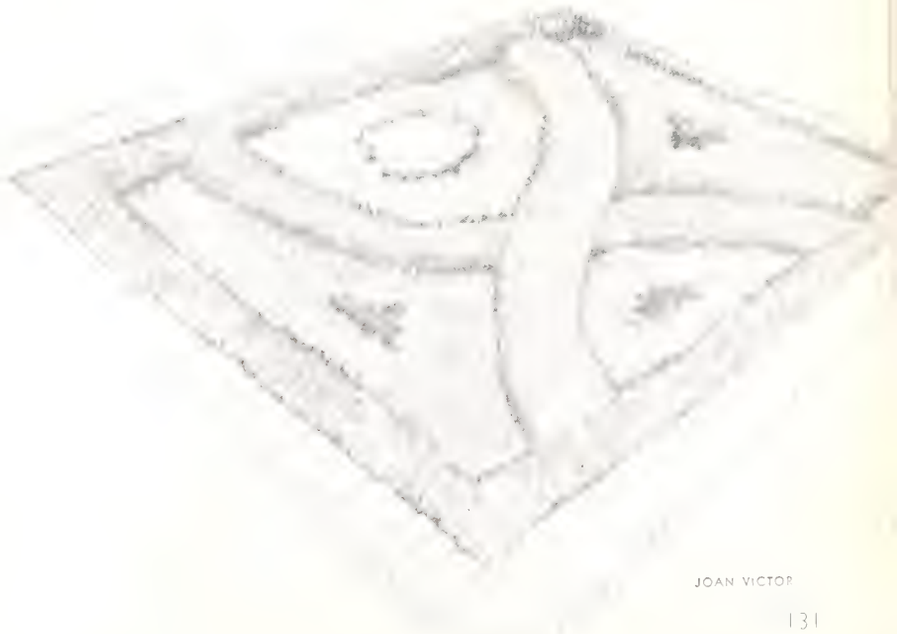
There are three good reasons for building a raised plant bed (which are two more than you need). First, a raised bed lessens the amount of stooping you must do to care for it. Second, it adds the dimension of height to what is often but a two-dimensional landscape pattern. Third, a raised bed makes possible the creation of a custom-tailored soil mixture—a matter of considerable importance if the bed is built on unfriendly ground or if special growing requirements must be met. In designing the raised bed on the opposite page, H&G combined and extended these reasons to include the persuasive element of comfort: comfort for the gardener in tending his mini-collection of roses; comfort for the roses themselves, in their hand-mixed soil; comfort for the garden guests who would find a pleasant place to sit.

Our raised bed, roughly 7 by 6 feet in interior dimensions, was planned to fill an orphan corner (there is one in every garden) that had neither charm nor meaning. The spot we chose, beside an otherwise agreeable brick terrace behind an old frame house on New York's Long Island, was originally just a tangle of weary flowers, flanked by a superannuated climbing rose and a floriferous but overgrown lilac (see page 154). The new bed is as simple as good construction can be—seven courses of (*Continued on page 154*)



A raised bed makes a showcase for many kinds of plants

Evergreen shrubs, *left*, exploit varied textures of holly species. Asymmetrical arrangement is dominated by red-berried *Ilex pernyi*, informally and selectively pruned to remain about 5 feet high. Next largest is black-berried *I. crenata*, surrounded by glossy convex-leaf form, *I. c. convexa*. Plants around bird bath and in rear corner are dwarf Heller variety of crenata. Knot garden, *below*, for a sunny location sets off traditional herbs. Entire edging is germander (*Teucrium chamaedrys*). The crossed ribbons are santolina, the silvery lavender-cotton (*S. chamaecyparissus*), and the darker is evergreen *S. virens*. Silvery edged euonymus 'Gaiety' and common boxwood fill remainder of bed.



Roses thrive in the made-to-order world of this raised bed in a sun-dappled corner

The top of the double-grafted tree rose, *opposite page*, is the great floribunda 'Fashion.' It is surrounded by three plants each of 'Fashion' and 'Pink Chiffon,' and ten plants of the recently introduced low-growing 'Sea Foam,' which comes close to being the perfect informal edging rose. Its froth of constant bloom is not pure white but pale blush. The single plant against the necessary downspout, *far left*, is the taller hybrid tea rose 'Queen Elizabeth.' Raised bed itself is of blended Glen-Gery brick; banquette beneath cotton-and-foam-rubber cushions is supported on angle irons set in the brick wall.

F. ADLE

JOAN VICTOR

How to furnish your rooms for quiet —the word we use when we really mean comfort for the ear

You can measure the decibels of sound inside a room at any given moment, but they will give you no clue whatsoever to its aural comfort. For our reaction to what we hear, like our reaction to light and to color, is partly physical, partly emotional. If we like it, we call it sound. If we dislike it, or do not expect it, or cannot identify it, or prefer not to hear it at that particular moment, we call it noise—whether it is minute as the buzzing of a fly or thundering as the final movement of *Beethoven's Ninth Symphony* (for a detailed analysis, see "It's not the noise, it's the annoyance," H&G, April, 1965). Noise is one of the most pervasive discomforts that plague man. Yet absolute silence, significantly called "dead," is not very comfortable either. Aural comfort—the blissful state we mean when we say *quiet*—depends on the person, the place, the hour, the circumstance.

In order to get rid of unwanted sounds you have to know what kind of sounds they are and how they are reaching your ears. To begin with, there is the noise you make yourself, which is apt to bother you far less than it bothers other people. If this direct, airborne noise becomes too much for you, you can always control it by simple expedients like turning down the radio, ceasing to type, disconnecting the noisy appliance. But you cannot so easily turn off reflected noise. If you are at a cocktail party in full swing in a marble hall where sounds bounce from wall to wall like Ping-Pong balls, you can only grin and put up with the roar. A third kind of noise you have to cope with are the sounds that come from beyond the wall of the room where you are. And a fourth is the thump, thump or rumble, rumble that travels to your ears via the structure of the building, much as electrical current travels along a wire.

There is no magic material, no single method for hushing all four kinds of noise. Effective sound control is made up of countless small measures, some of them so obvious they are often overlooked. Many apply to the plan and construction of the house. (See "How to plan a sound-conditioned house," H&G, April, 1965). But ill-considered furnishings can easily ruin the effectiveness of thoughtful construction and planning, whereas well-chosen furnishings can often compensate for built-in noise problems.

It is important to remember, however, that an "aural feel" which is delightfully comfortable in one room, can be most uncomfortable in another. In a bedroom, for instance, the primary, obviously reasonable goal is to keep out, by one means or another, all noise originating outside the room. Not much noise originates *inside* a bedroom; nevertheless, for purely psychological reasons, we also relish there an ambiance so sound-muffling that if a pin—or a shoe—dropped, we would *not* hear it. But it is impossible to imagine a gay party or even a lively conversation taking place in a living room so thoroughly padded with sound-absorbent material that every word, every ripple of laughter is extinguished within seconds. Comfortable conviviality demands a carefully plotted mean between too raucous a noise and too deadening a quiet.

With other rooms, the problem is one of insulation. In a study, you ask only that distracting noises be kept out. In a workshop or playroom, where one of the conditions of comfort is that the occupants be free to make as much noise as they please, the object is to keep the noise in.

Possibly our ears are growing more sensitive. It is easy to believe this of audiophiles constantly striving for more satisfactory sound reproduction. But apart from their hi-fi, even they are not likely to insist upon aural comfort at the sacrifice of visual or other pleasures. In any case it is not necessary. You can easily have glass walls, mirrored walls, bare floors, slim, light furniture, and quiet, too, if you select your other furnishings to compensate for the noise encouragers. In some of the rooms on the next three pages you will see a number of ways in which this can be done. All the rooms illustrate the many and varied devices you can use to create aural comfort.

Wrapping a room in quiet

A bedroom is one room that you want not only to be quiet, but to feel quiet. This one in a house on Long Island is admirably furnished to do both. The bed is placed against the outside wall where sleepers are least likely to be disturbed by noises coming from elsewhere in the house. But even if there *were* another room beyond the wall, the design of the bed with its padded headboard bowing out slightly from the carved posts would be a safeguard against any sounds coming through the wall, as well as against those mysterious structure-borne noises that sometimes originate in rooms above or below. In addition, the room is full of sound absorbers—carpeting, heavily padded and quilted chairs and sofa, closely gathered floor-to-ceiling curtains that tend to muffle every clock tick. Even the sound-bouncing glass of the tall windows is discreetly screened by woven wood blinds. The room was designed by Melvin Dwork, associate of Burge-Donghia.





Keeping noise in its place

Freedom to make a racket is as much of a comfort to the young as quiet is to their elders, and the two are by no means incompatible. In the playroom in the Donald Sargents' house in Connecticut the six young Sargents, aged four to fifteen, and their numerous friends make all the racket they like. But the room can take it—and even more important, can keep the noise penned in. Part of this feat is due to the house plan and construction. The room is on the ground floor, adjoining only the kitchen (which competes with noisemakers of its own). The floor is vinyl tile laid over a concrete slab (the quietest kind of floor you can have, because it doesn't vibrate), and the ceiling is acoustical plaster, which, by absorbing some of the noise, leaves less to be transmitted to the rest of the house. Rough-sawn pine paneling also tends to reflect somewhat less noise than would a smooth plaster wall. Other sound absorbers include the bookshelves, the sleep sofas (for teen-age guests), the profusion of pillows, and the wicker chairs. And the TV and the record player are wisely placed against the outside wall of the room. Interior designer: Joan Carrillo.

Creating a happy blend

OPPOSITE PAGE, UPPER LEFT:
Heavily upholstered furniture and heavy curtains are not the only way to keep a room comfortably quiet. An inspired alternative would be a wall treatment such as the handsome wood screen that architect Henri V. Jova devised to cover one wall of the living room in his Atlanta apartment. Composed of boards set in an irregular pattern and finished in gold and copper in a fascinating gamut of textures and intensities, the screen is intended primarily for decoration. But its three-dimensional surface also tends to break up and absorb noise. Sheer wool curtains, when pulled across the window wall at the right, are all that would be needed to kill the sound-reflective quality of glass.

UPPER RIGHT:
A mirrored wall, so useful for making a small room look larger, can reflect as much noise as it reflects space. But this threat to aural comfort is not hard to compensate for. In the game room of Mrs. Harry Garfinkle's New York apartment, some sound is absorbed by the wool-upholstered banquette—an excellent sound conditioner in a room too small for many upholstered chairs. Even more sound is absorbed by the wool-covered ceiling-to-floor screens that line the long wall. Such screens, consisting of hollow frames covered on both sides, would also be effective as a barrier to keep sound from entering a quiet room such as a bedroom or study. Interior designers: Joseph Braswell Associates.

BELOW:
Many people prefer not to have a rug in the dining room, thus eliminating a useful device for tempering the noise of clattering dishes and spirited conversations. But the André Emmerichs, the New York art gallery directors, chose other means: wall-to-wall curtains of heavy velvet and tal seventeenth-century French dining chairs that have upholstered backs as well a seats. The two large canvases by Morri Louis, obviously intended to give visua pleasure, incidentally add to the room' aural comfort as well (by breaking up th sound-reflective potential of smoot plaster wall). Ceiling is acoustical plaste

For shopping information, see page 14









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COMFORTING WINES FOR COLD WEATHER

BY HUGH JOHNSON

Winter wine drinking has one great advantage over wine drinking in summer: it never turns into a losing battle against thirst. There are moments on sweltering hot days when we don't really care what the wine is so long as it is cold and there is plenty of it. In contrast, winter's more deliberate meals and evenings spent by the fireside provide the opportunity to drink wine for wine's sake rather than for its refreshing power.

Consider the dishes on the winter menu and it is clear that in cold weather we eat not only heavier, heartier food, but more of it. Winter dishes are those that finish up, French style, with a thorough wipe round the plate with a piece of fresh bread. Good-hearted gluttony is rampant.

As meat is the first food to regain favor when the weather gets colder, the full-bodied, more savory red wines are in demand. Next to meat come cream and egg yolks for the thickening and enrichening of sauces that require the headier, more scented wines. And the pastry of pies brings forth the luscious, sweet, golden wines, chilled and carried sweating to the table.

Wine and soup

Perhaps the wintriest of all dishes is soup. If any dish is associated with comforting, warming, and reviving, it is a steaming soup bowl. Most comforting and warming of all is French *soupe à l'oignon gratinée* in whose brown depths soft snakes of onions lie, covered with a most savory canopy of toast and melting cheese.

The question of whether to serve wine with soup worries writers on gastronomy. They don't like the idea of drinking two liquids in alternate sips. There is a lot to be said for this point of view. The way around it is to drink the wine not with the soup, but in it.

If there are any traditional wines to drink with soup, they are sherry and Madeira. A glass of either is certainly good with a bowl of almost any soup, thick or clear. Having a higher alcoholic strength and a more powerful flavor than ordinary table wines, they act almost as an added seasoning.

The driest sherries and Madeiras can taste a little meager and thin with a good, full-flavored soup. Amontillado, rather than fino, among sherries, and Verdelho or Rainwater, rather than Sercial, among Madeiras, are the wines with enough pungency and body to hold up against a real savory broth or cream soup. Try an amontillado. at room temperature, or slightly below, with a fresh mushroom soup, or a Rainwater with Billi-Bi or clam chowder. In England, Marsala from Sicily is often used, particularly with soups that have a great deal of seasoning and strong flavor.

In London clubs, where the drinking of soup is reckoned a serious matter, a little cruet bottle, the kind that usually contains vinegar. is put on the table with the soup. It contains a mixture of sherries—leftovers from the bottom of many bottles. The custom is to shake a few drops into a bowl of soup as a seasoning, and very effective it is, too. (On occasion, I have seen members shaking more than a few drops.)

The even more serious soup-eaters who can be seen in any French workmen's café, like to make what they call a *chabrot*. Starting with a big bowl of soup—from the rich, inexhaustible stockpot, heavy with vegetables—they eat half, then pour a big glass of their ordinary red wine into the rest, producing a pink-tinged mixture, sharp and appetizing.

Red wine and meat

In winter, roast meat comes into its own. Historically, this is the time when the livestock could no longer be fed. All animals, save a few for breeding, were slaughtered for the Christmas feast, and for a few weeks there was a glut of beef, pork, and lamb.

There is a tradition, originally French, that connects beef with Burgundy and lamb with Bordeaux. It may only stem from the fact that the Charollais. the hill pastures above Burgundy, are France's most famous cattle country, and the salt marshes below Bordeaux are renowned for their lamb. As a principle for choosing wine, it certainly works. The difference between beef and lamb gives a rough idea of the differences between the wines that go with them. If you say that Bur-

Continued on page 148

HOUSE & GARDEN'S

Caribbean Cook Book





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HOUSE & GARDEN'S

Caribbean Cook Book

By Elisabeth Lambert de Ortiz

Like the Caribbean islands themselves, the Caribbean kitchen is, above all, eclectic, gathering its ingredients and cooking methods from three continents—Europe, Asia, and Africa—and joining them in happy association with the indigenous foods. Ever since 1492 when Christopher Columbus discovered the West Indies—the sparkling chain of islands that runs from Florida in the north to Venezuela in the south—the peoples of Africa, Spain, Britain, France, the Netherlands, Scandinavia, China, India, and the U.S. have all played a part in the development of a cuisine that has no parallel anywhere in the world. Although each island claims its specialties, these inevitably migrate to other islands where they appear in slightly different variations or under different names. Many dishes, such as the ubiquitous banana-and-coconut desserts, are island-wide.

The lushness of the volcanic soil brings forth an abundance of fruits and vegetables, some as familiar to us as pineapples, bananas, and avocados, others strikingly strange in color, shape, and flavor. Many of these exotics, either canned or fresh, are now turning up in U.S. markets that sell tropical produce, in foreign food stores, and wherever a lively colony of West Indians has taken root. As the names of many of these vegetables and fruits vary from island to island and may be sold under any of their pseudonyms, it is a good idea to familiarize yourself with the names and descriptions in the list of ingredients for Caribbean cooking, *below*. While you may not be able to find such typical but elusive delicacies as conch (pronounced conk), turtle steaks, crawfish, flying fish, or otahiti apples, this should not cramp your cooking style. Just about everything else you need to reproduce the authentic Caribbean flavor is available, even such rarities as breadfruit and ackee, now imported in cans from Jamaica, W. I.

West Indians are noted for their sweet tooth. They enjoy the islands' luscious fresh fruits, also ice creams and sherbets, sweetbreads, frozen desserts, and all kinds of pies and puddings, many enlivened with rum, the standard tipple of the islands. When a recipe calls for rum, you will always get a better result if you use the rum of that island, rather than relying on an all-purpose type.

No special cooking equipment is needed, although a heavy, lidded casserole comes in handy since some main dishes are one-pot meals, a reminder that in the past food was cooked over an open fire.

INGREDIENTS FOR CARIBBEAN COOKING

There are few difficulties facing a determined shopper planning to cook Caribbean. Most of the meats and poultry used in the islands can be found in our supermarkets, the exceptions being kid, which is mainly sold here in specialty butcher shops or Italian meat stores, and pork tripe, obtainable from pork stores. Fish and shellfish vary a little, but where a specific tropical fish is not available, a similar fish can serve as a substitute. The salt fish of Jamaica is merely another name for dried cod, sold as *bacalao*, its Spanish name, in Puerto Rican, Mexican, and Spanish-American markets, but also readily available in fish stores in large cities.

Many Caribbean vegetables and fruits are now imported, either fresh or canned. Stores or markets specializing in Puerto Rican and West Indian foods are the best places to find them, although the food departments of many big department stores now stock some of the canned goods. A partial list is given on page 144.

Herbs, spices, and seasonings

Nearly all the herbs and spices used in the Caribbean kitchen can be found on any supermarket shelf. Exceptions are *cilantro* (or *culantro*), the fresh green leaves of coriander that may be bought in Puerto Rican and Chinese markets, and *achiote* (or *annatto*), available in specialty food shops, Puerto Rican markets, and stores where Indian foods are sold. Fresh ginger root can be bought in Chinese, Japanese, and tropical food markets. Hot chili peppers, both red and green, are sold in many vegetable markets. Pickapeppa hot pepper sauce, the Jamaican equivalent of Tabasco, is carried by supermarkets and specialty food stores, and the latter also stock lime pickle.

Vegetables and fruits

In looking for vegetables and fruits (some of which, in their unripe state, are cooked and served as vegetables), it is helpful to know the different names by which they are called in the English, French, and Spanish-speaking islands.

Ackee, sold here in cans, is the fruit of an evergreen tree that grows throughout Jamaica. The scarlet shell and black seeds are inedible. The yellow flesh, which looks like scrambled eggs and has a delicate flavor, is used as a vegetable.

Bananas and plantains (the latter are large members of the banana family and inedible until cooked) are used both ripe and green, as a fruit or a vegetable. Plantains (in Spanish *platano macho*) are harder to get than bananas. Ask for them in tropical food stores; if they are not available, you can use green bananas as a substitute. Green bananas make an excellent vegetable when boiled in their skins for about 20 minutes or baked in a 350° oven for half an hour. Ripe plantains and bananas may be baked in their skins or peeled, split, and fried and served as a vegetable with a meat dish and rice or—with sugar, nutmeg, and cinnamon—as a dessert.

Breadfruit are large green fruit about 10 inches around which hang lantern-like from handsome trees. They have a bland flavor and texture and make an interesting substitute for starchy root vegetables. Fresh breadfruit can sometimes be found in markets selling tropical produce, but the more readily available canned breadfruit is excellent and easier to use.

Chayote (Spanish), and *christophene* (French) are the two most common names for a pear-shaped, prickly, squash-like vegetable ranging in color from green to white. In English-speaking West Indian islands it is also known as cho-cho. Its Spanish name is derived from the pre-Columbian Mexican word *ayotli*. This vegetable can be served like squash, plainly boiled with a sauce or stuffed, as a luncheon or supper dish.

Papaya (called paw paw in many of the islands) is a common Caribbean fruit that does double duty as a vegetable when green. Unripe papaya, often found in markets selling tropical produce, is peeled, sliced, and cooked, covered, in boiling salted water until tender, about 15 minutes. Prepared in this manner and served with melted butter and a sprinkling of freshly ground pepper, it tastes rather like squash.

Pigeon peas, also known as *gandules* and, in Jamaica, gungo peas, are readily available dried. Fresh canned pigeon peas, often labeled *gandules verdes* on one side and fresh pigeon peas on the other, can be bought in tropical food stores.

The Caribbean islands have many starchy root vegetables of pleasant texture and delicate flavor that can be cooked like potatoes. Here again the names vary a great deal:

Cassava, also called *yuca*, *manioc*, or *mandioca*, has long brown roots and comes in two varieties, sweet and bitter. The bitter kind is poisonous until cooked and is used throughout the Caribbean to make starch. Sweet cassava is the only type used in cooking.

Yautia (Spanish) is the most common name in the U.S. and Puerto Rico for the large edible tuber, 3 to 6 inches round with a rough brown skin, that the Polynesians call taro. In Jamaica it is known as *dasheen*, in Barbados as *eddo*, and in other islands as *tannia*, *taya*, and *oto*. The tender young leaves of this plant resemble spinach and are variously called *dasheen* or *callaloo*.

Yam (from the Spanish *ñame*) is often confused with sweet potato, to which it is not even botanically related. This large tuber has a hairy skin and must be peeled quite deeply. There are three main types of yam—white, yellow, and red.

Among the Caribbean fruits too familiar to need a description are avocados, coconuts, guavas (fresh and canned), grapefruit, oranges, mangoes, pineapples and pomegranate (Chinese apple). Less well known here but occasionally to be found in markets selling tropical produce are custard apples and their relative, the soursop or guanábana, pomelo (shaddock), Seville oranges (*naranja agria* in Spanish), and kumquats.

Coconut milk is a liquid relied on in the Caribbean where fresh milk is scarce. It is made there from fresh grated coconut and strained coconut water, but two acceptable substitutes for the fresh product are coconut meal, sold by health food stores, and Baker's Southern-style coconut. Canned coconut milk is also available in stores selling tropical foods. For those who would like to make their own, here is a basic recipe:

Pierce the 3 eyes of a dried coconut and drain out the water. Strain and set aside. Put the coconut, eyes down, on a very hard surface and bash away at it generously with a hammer. It will crack into small enough pieces to make it easy to remove the meat with a knife, levering the pieces out. Do not bother to remove the brown skin. Put the pieces through the food mill, grate, or whirl in an electric blender with the strained coconut water.

Pour over the coconut enough hot water to cover and soak for an hour. Strain through a napkin three times, squeezing hard to remove all the liquid. Store in the refrigerator as coconut milk sours very quickly. For coconut cream, allow chilled coconut milk to stand until the cream rises to the top.

If a coconut is not available, use dried coconut flakes. Rinse in cold water to remove excess sugar, reduce in a blender with milk or light cream, and cook, stirring from time to time over the lowest possible heat for 15 minutes. Cool and squeeze through a napkin.



TOM FUNK

Winter dinner with a West Indian flavor might start with Cream of Pumpkin Soup, served from an appropriately shaped tureen, continue with Chicken Calypso, Baked Papaya, Ginger Mousse. Hand-carved in Jamaica: wooden pineapple salt and pepper set, wooden turtle server for bread or crackers (his shell is the lid).

SOUPS

Callaloo

The tender young leaves of dasheen, a starchy root vegetable, are the "callaloo" of this recipe. In Jamaica, a type of English spinach with a larger leaf is also called "callaloo," and our spinach makes an excellent substitute. Sometimes okras are added—12 small ones for soup for 6. Trinidad is most often credited with this dish, but it occurs with slight variations throughout the Caribbean islands.

1 *pound spinach, washed and coarsely chopped*
3 *pints chicken stock*
1 *onion, finely chopped*
1 *clove garlic, chopped*
½ *cup coconut milk*
6 *ounces lump crab meat, trimmed*
Salt, freshly ground black pepper
Dash Pickapeppa hot pepper sauce or Tabasco

Add the chopped spinach to the chicken stock with the onion and garlic. Cook until tender. Add the coconut milk and crab meat and simmer until the crab meat is heated through. Season to taste with salt, pepper, and Pickapeppa or Tabasco sauce. Serve with Foo-Foo, if green plantains are available. Serves 6.

Foo-Foo

1 *green plantain, unpeeled*
Salt, pepper to taste

Cook the plantain in water until tender, about ½ hour. Peel, chop coarsely, and pound in a mortar until smooth, moistening the pestle with water from time to time as it gets sticky. Season with salt and pepper and form into small balls. Warm in a 325° oven for a few minutes and float a few of the balls in Callaloo or any Creole soup. Serves 6.

Breadfruit Vichyssoise

(This recipe is based on the delicious, velvety soup served at Spice Island Inn, Grenada.)

2 *tablespoons butter*
2 *onions, finely chopped*
1 *clove garlic, chopped*
½ *pound fresh breadfruit or ⅓ can (1-pound, 10-ounce) breadfruit*
2 *pints chicken stock*
½ *pint light cream*
Salt, pepper to taste
Chopped chives

Heat the butter and sauté the onions and garlic until transparent. If using fresh breadfruit, peel the breadfruit, remove core, and dice. If using canned breadfruit, chop coarsely. Combine the breadfruit, onion, garlic, and chicken stock in a saucepan and cook until the breadfruit is tender. Cool. Put into an electric blender and blend until smooth, adding the cream while blending. Season with salt and pepper and chill thoroughly. If soup is too thick, thin with a little milk. Serve soup sprinkled with chopped chives. Serves 6.

Cream of Pumpkin Soup

(Jamaica)

2 *tablespoons butter*
2 *large onions, finely chopped*
2 *pounds pumpkin, peeled and cut in chunks*
4 *cups chicken stock*
Salt, pepper to taste
1 *cup light cream*
Dash Pickapeppa hot pepper sauce or Tabasco

Heat the butter and sauté the onion until transparent. Put the onion, pumpkin, and chicken stock in a saucepan and simmer, covered, until the pumpkin is tender. Cool slightly and put through a sieve or whirl for a few seconds in an electric blender. Return to saucepan, season with salt and pepper. Add the cream and Pickapeppa sauce. Reheat gently. Serves 6.

Cream of Crab Soup
(Barbados)

tablespoons butter
tablespoons flour
eggs, hard-cooked
ice and finely grated rind of 1 lemon
cups fish stock
cups milk
cup light cream
pound crab meat, flaked
alt, pepper to taste
ash of Angostura bitters
¼ cup dry sherry

Melt the butter in a saucepan and add the flour. ook, stirring, for a minute or two. Remove the aucepan from the heat and add the eggs, mash- ng them to a smooth paste. Add the lemon juice nd rind, the fish stock, milk, cream, and crab eat. Return the pan to the heat and simmer ery gently, stirring occasionally, for 10 minutes. eason with salt and pepper. Add the Angostura itters and the dry sherry and reheat soup gently. erves 6.

VEGETABLES, RICE

Rice and Peas
(Jamaica)

Fresh gungo peas (pigeon peas) are used when in season, but red kidney beans are more often the substitute "peas" of Jamaican rice and peas.

1 cup dried red kidney beans
2 tablespoons salad oil
1 medium onion, finely chopped
1 hot red chili pepper, chopped
2 cups coconut milk
½ teaspoon thyme
Salt, freshly ground pepper to taste
2 cups rice

Cook the kidney beans in water until almost tender. Set aside. Heat the salad oil in a skillet and sauté the onion until it is golden brown. Add the onion, chili pepper, coconut milk, thyme, salt, and freshly ground pepper to the kidney beans together with the rice and enough water to bring the quantity of liquid up to 4 cups. Bring to a boil, cover, and cook over very low heat for 20–30 minutes, or until the rice is tender and all the liquid is absorbed. Serves 6.

Baked Papaya

1 medium unripe papaya
Butter
1 large onion, finely chopped
2 tomatoes, peeled and chopped
Salt, freshly ground pepper to taste
Bread crumbs, grated cheese

Cut the papaya in half lengthwise and scoop out the seeds. Drop into boiling water and cook until tender, about 15 minutes. Drain. Carefully scoop out flesh and mash. Reserve shells. Heat 2 tablespoons butter in a skillet and sauté the onion until transparent. Add the tomatoes, salt, pepper, and the mashed papaya. Mix well. Stuff the shells with the mixture, sprinkle with bread crumbs and cheese, and dot with butter. Bake in a 400° oven until top is browned. Serves 4–6.

Breadfruit Stuffed with Salt Fish and Ackee

1 pound salt-fish (dried salt cod fillet)
2 dozen fresh ackees, or 19-ounce can ackees
4 ounces salt pork, cut in cubes
1 large onion, finely chopped
1 breadfruit, peeled, or 1-pound, 10-ounce can breadfruit, mashed
Butter

Soak the fish in cold water; the length of time will depend on the hardness and saltiness of fish. Drain, and cook in fresh cold water. Simmer until tender, adding fresh ackees 15 minutes before the fish is done. Drain. Fry the salt pork in a large skillet until all the fat is rendered out. Add the onion and sauté until tender. Flake the salt fish and add to the skillet with the cooked ackees. If using canned ackees, drain and add them at this point. Cook until heated through.

If using fresh breadfruit, rub the breadfruit with butter and wrap in aluminum foil. While fish is cooking, bake breadfruit in a 350° oven until tender, about 45 minutes. Allow to cool a little. Remove the core and, if necessary, a little of the flesh from the stem end. Stuff with the salt fish-ackee mixture. Rub more butter on the outside and return to the oven for about 15 minutes, or until heated through. If using canned breadfruit, line a buttered casserole with the mashed breadfruit, fill with the salt fish-ackee mixture, and top with more breadfruit. Dot with butter and bake in a 350° oven for 15 minutes. Serves 6.

Note: Salt Fish and Ackee can be varied, if it is served alone, by cooking a chopped hot red pepper and 1–2 chopped tomatoes with the onion.

Riz Djon-Djon
Rice with Mushrooms
(Haiti)

Haitian black mushrooms are tiny with inch-long inedible stalks. European dried mushrooms give almost the same taste, but not the fine black color.

1 ounce dried mushrooms
4 tablespoons butter
2 cups rice
2 cloves garlic, finely chopped
½ teaspoon thyme
Salt, freshly ground pepper to taste

If using Haitian black mushrooms, remove the stems and soak them in 1 cup water. Soak mushroom caps separately in another cup of water. If using European mushrooms, soak them in 2 cups water. Soak for 3 or 4 hours. Discard black mushroom stems, reserving water, and drain mushroom caps, reserving water. Heat the butter in a saucepan and sauté the rice with the garlic until the butter is absorbed. Add 2 cups reserved mushroom liquor and 2 cups water to the rice with the mushrooms, thyme, salt, and pepper. Bring to a boil, cover, and turn heat as low as possible. Cook for 20–30 minutes, or until all the liquid is absorbed and the rice is tender. Serves 6.

Stuffed Christophene

3 large christophenes
2 tablespoons salad oil
1 large onion, finely chopped
1 clove garlic, chopped
1 pound chopped beef
1 tablespoon curry powder, or 1 hot red or green pepper, chopped
3 medium tomatoes, peeled and chopped
Salt, freshly ground pepper
Butter
Grated cheese

Boil the whole christophenes in salted water until tender, about 30 minutes. Cut in halves lengthwise. Scoop out pulp and mash. Reserve shells. Heat the oil in a skillet and fry the onion, garlic, and chopped meat for 15 minutes, stirring occasionally. Add the curry powder or pepper and fry for a few minutes longer. Add the tomatoes and the mashed christophene pulp. Cook, stirring, until the ingredients are well blended and the mixture is fairly dry. Season well with salt and pepper, pack into shells, dot with butter, sprinkle with grated cheese and bake in a 350° oven for 15 minutes. Serves 6.

H&G's REBUS RECIPE

Eggplant in Coconut Cream
(St. Maarten)



Mrs. Bessie Byam's Rice and Peas
(Trinidad)

2 cups canned pigeon peas or 1 cup dried peas
2 pig's knuckles
½ pound beef chuck, cut in 2" cubes
1 tablespoon salad oil
1 onion, finely chopped
1 clove garlic, chopped
Hot green peppers, chopped, to taste
2 tomatoes, peeled and chopped
½ teaspoon thyme
Salt, freshly ground pepper to taste
2 cups rice

If using dried pigeon peas, soak them overnight with the pig's knuckles. Drain, cover with fresh water, add the beef, and cook until almost tender. Remove the knuckles, cut up the meat, discard bones, and return to the saucepan.

Heat the oil in a skillet and sauté the onion and garlic until golden brown. Add to the meats with the hot peppers, tomatoes, and thyme. If using canned pigeon peas, this is the time to add them to the meat. Season with salt and pepper, add the rice and enough water to bring the quantity of liquid up to 4 cups. Cover and bring to a boil, lower heat and cook gently until the rice is tender and all the liquid is absorbed. Serves 6.

FISH AND SHELLFISH

Crab Creole
(Guadeloupe and Martinique)

6 small crabs
Bread crumbs
3 canned pimientos, chopped fine
Pinch of mace
1 hot red pepper, chopped, or cayenne pepper to taste
2 tablespoons chopped chervil
1½ tablespoons lime juice
3 tablespoons sherry
Salt, freshly ground pepper to taste
2 cloves garlic, crushed
Butter

Carefully remove the crab meat from the shells and chop fine. Scrub the empty shells and reserve. Mash 1½ cups bread crumbs into the crab meat until the mixture is quite smooth. Add all the other ingredients except the butter, mixing thoroughly. Stuff the reserved crab shells with the mixture. Sprinkle lightly with bread crumbs, dot with butter, and bake in a preheated 350° oven for ½ hour, or until nicely browned. Serves 6 as an appetizer or 2–3 as a luncheon entrée.

Fish in Coconut Milk

3 cloves garlic
2 teaspoons salt
3 tablespoons lime juice
1 teaspoon oregano
⅛ teaspoon freshly ground pepper
2½ pounds white fish fillets
Flour
½ cup peanut oil
1 onion, chopped
1 hot green chili pepper, sliced
Bay leaf
2 cups coconut milk
3 tablespoons tomato paste

Crush 1 clove garlic and mix with the salt, 2 tablespoons of the lime juice, ½ teaspoon of the oregano, and the freshly ground pepper. Strain and pour over the fish fillets. Allow to stand for 1 hour. Dry the fish and dust with flour. Heat the oil in a skillet and fry the fish until tender and golden brown. Keep warm.

Chop the remaining 2 cloves garlic and sauté with the onion and hot pepper in the oil remaining in the skillet until the onion is tender. Add the bay leaf, remaining ½ teaspoon oregano, coconut milk, and tomato paste. Cook, stirring, for 5 minutes. Add the remaining 1 tablespoon lime juice and cook for 2 minutes longer. Pour over fish. Serves 6.

Variation: There is a Trinidad version of this dish which is simpler but also very good. Sauté 2½ pounds of fish fillets in 3 ounces butter. Pour 2 cups coconut cream over the fish, season to taste with salt and pepper, and cook for 2 or 3 minutes to heat the coconut cream. Serves 6.

Shrimp Curry
(Trinidad)

1½ teaspoons each of turmeric, coriander, and cumin seeds
1 teaspoon mustard seed
2 bay leaves
1½ teaspoons black peppercorns
½ teaspoon hot red dried peppers
3 tablespoons each oil and butter
2 pounds large, raw shrimp, shelled
2 large onions, finely chopped
1 clove garlic, crushed
4 tomatoes, peeled and chopped
1 tablespoon lime juice
½ teaspoon sugar
Salt to taste
1 tablespoon chopped lime pickle (optional)
Cooked white rice

Grind the turmeric, coriander, cumin, and mustard seeds with the bay leaves, peppercorns, and dried hot peppers in a mortar. Set aside. Heat 1 tablespoon each of the oil and butter in a skillet and cook the shrimp until they are pink all over, about 5 minutes. Remove the shrimp and keep warm.

Add the remaining oil and butter to the skillet and sauté the onion until tender and lightly browned. Add the garlic and the ground spices, and cook, stirring, for 2 or 3 minutes longer. Add the tomatoes, lime juice, sugar, salt, and the chopped lime pickle, if desired. (This is very hot.) Cover and cook for ½ hour over very low heat, adding a little stock or water if necessary. The sauce should be quite thick. Add the shrimp and cook for 5 minutes longer without allowing the sauce to do more than barely simmer. Serve Shrimp Curry surrounded by plain white rice. Serves 6.



Caribbean buffet party sets forth an array of d
cacies. LEFT TO RIGHT: *on free-form wood dish*
Riz Djon-Djon; Rice and Peas; Stuffed Chri

Escovitch Fish
(Jamaica)

The name of this dish is taken from the Spanish *escabeche,* which means pickled.

4 green peppers, hot or mild, sliced lengthwise into thin strips
2 onions, thinly sliced
4 carrots, thinly sliced
2 bay leaves, crumbled
6 tablespoons olive oil
½ cup vinegar
Salt, freshly ground pepper to taste
2 pounds snapper or other white fish fillets

Put the sliced peppers, onion, carrots, bay leaves, 2 tablespoons olive oil, vinegar, 2 cups water, salt, and pepper into a saucepan. Cover and simmer for about 20 minutes. Meanwhile heat the remaining 4 tablespoons olive oil in a skillet and sauté the fish fillets until they are golden brown. Drain and put into a serving dish. Pour the hot sauce over the fish. Serve hot or cold. Serves 6.

MEATS, POULTRY

Curried Kid
(Jamaica)

The Jamaicans in a fine frenzy of honesty call this curried goat, which is enough to put anyone off what is an excellent dish. It is best to use kid. Lamb is sometimes substituted, but in my view this is one step too far from the original.

2 tablespoons vegetable shortening
3 pounds kid, cut into small serving pieces
2 large onions, finely chopped
3 tablespoons curry powder
1 fresh hot red pepper, chopped
Bay leaf
½ teaspoon allspice
1 cup coconut milk
Stock
Salt, freshly ground pepper to taste
Juice of ½ lime

Melt the shortening in a skillet and brown the meat all over. Remove meat to a covered casserole. Sauté the onion in the fat remaining in the skillet until transparent. Add the curry powder and hot pepper and sauté, stirring, for a few minutes. Add to the casserole with the bay leaf, allspice, coconut milk, and enough stock to cover the meat. Season with salt and pepper, cover and simmer gently until meat is tender, about 2 hours. Just before serving, add the lime juice, and cook 2 or 3 minutes longer. Serves 6.



Breadfruit Stuffed with Salt Fish and condiments for Curried Kid casserole; Fish. West Indian beer is the drink.

Mondongo de Cerdo, Estilo Coloma
Pork Tripe, Coloma Style
(Dominican Republic)

3 pounds pork tripe (available in pork stores)
1 tablespoon salad oil
1 onion, sliced
1 clove garlic, chopped
1 bell pepper, seeded and chopped
1 hot green pepper, chopped
1 cup canned Italian plum tomatoes
Salt, freshly ground pepper to taste
1 tablespoon capers and 1 tablespoon vinegar from capers
1 tablespoon cilantro, chopped
¼ teaspoon dried oregano
1 tablespoon Worcestershire sauce
1 tablespoon tomato paste
½ cup dark, dry Bacardi rum
Grated parmesan cheese

Cook the tripe in salted water until tender, about 2 hours. Drain and cut into squares. Transfer to a casserole. Heat the oil in a skillet and sauté the onion, garlic, bell pepper, and hot pepper until the onion is transparent. Add the tomatoes, salt, pepper, capers, caper vinegar, cilantro, oregano, and Worcestershire sauce. Pour over the tripe and simmer for 15 minutes. Add the tomato paste. Add the rum and simmer for a few minutes longer. Serve with grated cheese passed separately. Serves 6–8.

Chicken Pilau
(St. Vincent)

3½–4-pound chicken, cut into serving pieces
Salt, freshly ground pepper to taste
2 tablespoons Worcestershire sauce
3 tablespoons cooking oil
Stock or water
½ cup butter
1 onion, finely chopped
1 clove garlic, chopped
2 cups rice
½ teaspoon cinnamon
¼ cup raisins
¼ cup roasted peanuts

Season chicken pieces with salt, pepper, and Worcestershire sauce. Heat the oil in a large, heavy, covered skillet, and sauté the chicken pieces until golden. Add stock or water to cover and simmer, covered, until half-done, about 15 minutes. Remove from heat, drain stock from pan and reserve. Heat the butter in another skillet and sauté the onion and garlic until golden brown. Add the rice and sauté until all the butter is absorbed. Add the cinnamon and the raisins. Transfer to the skillet with the chicken and add the reserved stock and enough extra stock or water to make the quantity measure 4 cups. Cover and cook until the rice is tender and all the liquid is absorbed. Sprinkle with roasted peanuts. Serves 6.

Chicken Calypso
(Dominica)

5 tablespoons olive oil
3½–4-pound fryer, cut into serving pieces
2 cups rice
1 medium onion, finely chopped
1 clove garlic, chopped
1 bell pepper, seeded and chopped
1 small hot green pepper, seeded and chopped
½ pound mushrooms, sliced
½ teaspoon saffron
2"–3" piece of lime peel
1 tablespoon lime juice
¼ teaspoon Angostura bitters
4 cups chicken stock
Salt, freshly ground pepper to taste
¼ cup light rum

Heat 3 tablespoons of the olive oil in a skillet and sauté the chicken pieces until brown all over. Remove to a casserole. Add the rice, onion, garlic, bell pepper, and hot pepper to the oil remaining in the skillet, and sauté, stirring, until the oil is absorbed, being careful not to let the rice scorch. Add to the chicken in the casserole. Add the remaining 2 tablespoons of oil to the skillet and sauté the mushrooms over fairly high heat for 5 minutes. Add to the casserole with the saffron, lime peel, lime juice, bitters, chicken stock, salt and pepper. Cover and simmer gently until rice and chicken are tender and the liquid is absorbed, about ½ hour. Add the rum and cook, uncovered, for 5 minutes longer. Serves 6.

Pollo con Piña à la Antigua
Chicken with Pineapple, in the Old Style
(Cuba)

Juice and grated rind of 1 large lime
3½–4-pound fryer, cut into serving pieces
Salt, freshly ground pepper to taste
4 tablespoons olive oil
1 onion, chopped
1 clove garlic, chopped
2 very ripe tomatoes, peeled, seeded, and mashed
3 tablespoons seedless raisins
¼ teaspoon oregano
1 medium pineapple, peeled and coarsely grated, or 2 cups crushed pineapple
3 tablespoons light Bacardi rum

Rub the lime juice into the chicken pieces, season with salt and pepper, and let stand a few minutes. Heat the oil in a skillet and fry the chicken pieces until golden brown. Transfer them to a casserole with the pan juices and oil. Cover and cook over very low heat until barely tender. Push aside one or two pieces of chicken and add the onion and garlic. Cook uncovered until browned, then add the tomatoes, raisins, grated lime rind, and oregano. Cover and cook very gently for 10 minutes longer. Simmer the grated or crushed pineapple in a saucepan over low heat until reduced to half. Add the rum. Pour the pineapple-rum mixture over the chicken. Serves 6.

Sancocho
(Dominican Republic)

3 pounds pork loin, cut into chops
Salt, freshly ground pepper to taste
2 onions, chopped fine
1 leek, chopped
4 cloves garlic, chopped
1 tablespoon each chopped parsley and cilantro
Bay leaf
1 hot pepper, chopped
1 tablespoon vinegar
3 tablespoons Seville (bitter) orange juice, or 1½ tablespoons each orange and lime juice
2 green plantains, peeled and sliced
3 tablespoons lime or lemon juice
1 pound longaniza sausage or Italian sweet sausage
1 tablespoon salad oil
1 pound each yuca, yautia, pumpkin, sweet potatoes, and yam, peeled and sliced
3 ears corn, each cut into 3 pieces

Season the chops with salt and pepper. Put the chops in a heavy covered 4-quart casserole with the onions, leek, garlic, parsley, cilantro, bay leaf, hot pepper, vinegar, and bitter orange juice. Add enough water to barely cover. Simmer over low heat. Meanwhile soak the plantains in the lime or lemon juice for 10 minutes, drain, and add to the casserole. Fry the sausage lightly in the salad oil, drain, cool, cut in slices and add to the casserole with the yuca, yautia, pumpkin, sweet potatoes, yam, and corn. Bring to a boil, cover and simmer very gently until all the ingredients are tender. Mash pumpkin to thicken sauce. Serves 6–8.

Conejo Tapado
Smothered Rabbit
(Puerto Rico)

2 2-pound rabbits, cut into serving pieces
1 average head garlic, peeled
1 large onion
2 cups tomatoes, peeled, seeded and chopped
1 tablespoon olive oil
3 tablespoons capers and 1 tablespoon vinegar from capers
1 cup dry sherry
1 teaspoon oregano
Salt, freshly ground pepper to taste
12 new potatoes
12 pimiento-stuffed olives, quartered

Put the rabbits in a heavy, covered casserole. Grind the garlic and the onion and add to the casserole with the tomatoes, oil, capers, caper vinegar, sherry, oregano, salt, and pepper. Cover and simmer gently for about 1½ hours. Add the potatoes and cook a further 30 minutes. Young rabbits will cook in about 2 hours, older animals take up to 3 hours, so allow for this when adding potatoes. Just before serving, add the olives. Simmer for a minute or two longer. Serves 6–8.

Note: This dish does not have a strong garlic flavor despite the fact that a whole head of garlic is used. Most of it disappears in the cooking.

DESSERTS

Ice Creams

Ice cream is extremely popular throughout the islands, and good use is made of the fruits that grow in lavish profusion.

Basic Custard for Ice Cream

4 eggs
½ cup sugar
2 cups milk
½ teaspoon vanilla

Beat the eggs lightly with the ½ cup of sugar. Scald the milk. Cook the egg mixture and milk in the top of a double boiler, stirring constantly until the mixture coats the spoon. Cool. Add the vanilla. With the addition of fruit pulp, this makes enough for 6–8 servings.

Avocado

Mash 2 medium-sized avocado pears with ¼ cup of sugar and a squeeze of lime juice. Mix with the custard, turn into a freezing tray and freeze to a mush. Remove from refrigerator, beat well and return to freezing compartment.

Mango

Mix 1 cup of mango pulp with ¼ cup of sugar. Mix thoroughly with custard. Freeze as above.

Guava

Mix ¼ cup sugar with ¼ cup stewed guava purée. Mix with custard. Freeze as above.

Curried Watermelon

(This is a variation on a recipe from the Arnos Vale Hotel, Tobago.)

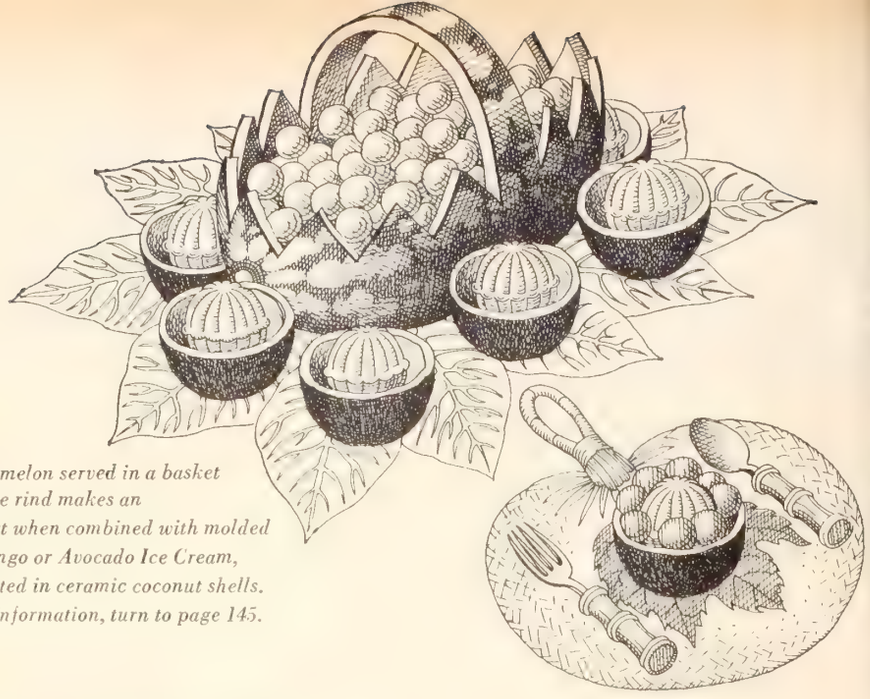
1 small watermelon
1 tablespoon curry powder
Juice of 2 limes
1 cup light cream
Sugar to taste

Cut watermelon in the shape of a basket. Remove seeds and cut the meat into balls or 1" squares. Mix the curry powder with the lime juice. Strain into the light cream and add sugar. Pour over watermelon cubes and chill. Serve immediately as watermelon tends to get mushy.

Baked Bananas Flambé
(Antigua)

4 large bananas, peeled
½ cup brown sugar
3 tablespoons lime juice
½ cup light rum
1 teaspoon ground allspice
Butter

Cut the bananas lengthwise, then in half across. Arrange in a well-buttered baking dish. Sprinkle with the sugar, lime juice, ¼ cup of the rum, and the allspice. Dot with butter. Bake in a 350° oven for 30 minutes, basting two or three times during cooking. Just before serving, heat the remaining ¼ cup rum, pour over the bananas, and set aflame. Serves 4.



Curried Watermelon served in a basket carved from the rind makes an unusual dessert when combined with molded mounds of Mango or Avocado Ice Cream, prettily presented in ceramic coconut shells. *For shopping information, turn to page 145.*

Mrs. Roy Lyons' Mango Cheese
(Jamaica)

Jamaicans insist that you must use a type of very juicy mango called No. 11 for this recipe to succeed. I have tried it with very fleshy mangoes and with mangoes that yield a thick juice and little meat, like No. 11's, and can report success in both cases.

Peel ripe mangoes and grate or cut the meat off the seeds. Strain to remove any strings. To each cup of purée add 1 cup of sugar. Cook over medium heat stirring with a wooden spoon quite rapidly as the mixture will burn. The mixture will spit as it boils. When the bubbles grow smaller and when the spoon drawn across the bottom of the saucepan leaves a clear wake, test the mango cheese by dropping a small spoonful onto an ice cube. If it sets, turn the mango cheese immediately into a damp mold. Speed is important as the cheese sets very quickly. When cool, unmold and serve with cream cheese and crackers.

Ginger Mousse
(Trinidad)

4 eggs, separated
5 tablespoons sugar
1 envelope (1 tablespoon) unflavored gelatin
2 cups evaporated milk
Pinch salt
½ cup light rum
½ cup preserved ginger, finely chopped

Beat the egg yolks with 4 tablespoons of the sugar. Soak the gelatin in ¼ cup water. Heat the milk almost to boiling point, stir in the softened gelatin until it is dissolved. Add the egg yolk-sugar mixture and stir over very low heat until the mixture coats the spoon. Remove from heat. Beat the egg whites with a pinch of salt and remaining tablespoon of sugar until they stand in peaks. Add the rum and preserved ginger to the cooled custard, mixing well. Fold in the egg whites, pour into a soufflé dish or mold and refrigerate until set. Serves 6.

SOURCES FOR CARIBBEAN FOODS

New York

Joe's Grocery, 328 East 14th Street, New York, 10003. This small grocery store sells canned breadfruit, ackees, pigeon peas, coconut cream, coconut milk, grated coconut, Pickapeppa sauces, and mango slices; also fresh cassavas, yams, taro, coriander, guavas, pomegranates, Seville oranges, coconuts, papayas, mangoes, and plantains, dried pigeon peas, dried cod fish and longaniza sausage. No mail order.

Charles & Co., 340 Madison Avenue, New York, 10017. This specialty food shop sells direct and by mail order canned breadfruit, ackees, yams, mango slices, guava shells, and papaya.

La Marqueta (Park Avenue enclosed market), 110th Street and Park Avenue, New York, 10029. The vegetable stands in this Puerto Rican neighborhood market sell fresh cassavas, hot chili peppers, plantains, yams, yuca, breadfruit, chayote, coconuts, mangoes, and pomegranates. The meat shops carry dried salt cod and longaniza sausage; the groceries have canned and dried pigeon peas.

Washington, D.C.

La Sevillana, Inc., 2469 18th Street, N.W., 20009. This is a specialty store that sells—direct or by mail order—canned breadfruit, ackees, fresh pigeon peas (both green and ripe), also dried pigeon peas by the pound, annatto in grain, powder or paste form, coconut milk, coconut powder, coconut oil, coconut cream, and Pickapeppa sauces. It also has fresh produce such as cassavas, chayote, hot chili peppers, yams, coriander, yautia, plantains, mangoes, and papayas.

Florida

Burdine's, 22 E. Flagler St., Miami, Fla., 33101. The fruit department of this store sells direct or by mail order some canned Caribbean foods and fresh tropical fruits.

Cooking Demonstrations

Recipes from this cook book will be demonstrated in the following stores during January, 1967.

Burdine's, Miami, Fla., store, Jan. 16;
Dadeland, Fla., store, Jan. 17.
The Higbee Co. Public Square store, Cleveland, Ohio, Jan. 17.
Woodward & Lothrop, Wheaton, Md., Jan. 25.

SHOPPING INFORMATION

ALL PRICES APPROXIMATE. *THROUGH DECORATOR SHOWROOMS

PAMPERING ROOM

Page 89:

Exerciser, "Custom" tones and firms flax muscles, 10 dials for selective exercise, AM/FM radio, timer alarm clock, cosmetic drawer, beauty belts, pads and straps, cord sets, and tape measure, walnut with gold swivel stand, $750, Relax-A-cizor. Cosmetics by Estée Lauder.

Trim-Table, 4 chrome-plated quick-release legs and cotton foot strap, ½" plywood base reinforced with plywood sides 4¼" d., ½" polyfoam padding, $59.50, Battle Creek Equipment Co.

Health-O-Meter Doctor/Clinic scale, 300 lbs. capacity, 36½" h., rugged steel, bruise-resistant enamel finish, inlaid rubber platform pad, measuring rod graduated from 30" to 78", $54.95, Continental Scale.

"Neptune" sunlamp, oscillates, ultraviolet rays, built-in timer, double-burner unit, goggles, pivots 180 degrees, arms and legs fold for storage, $149.95, Hanovia Lamp.

Bath sheets (used to cover Trim-Table and exercise pad), "Terri Down," $6 ea., Martex.

Trim-Table and exercise pad covered by Jo Al'Mar Workroom.

Fabric on wall and shelves, "Summertime" 48" w. Dacron, $2.95 yd., Cohama.

Flooring, inlaid cushion vinyl Corlon, Armstrong Cork Co.

Wrought-iron mirror; ash semainier; porcelain compote; tortoise-shell box, Doris Dessauer.*

Page 90, *top:*

Chaise, 28" w., 28" d., 30" h., in muslin, $372; lounge chair, on casters, 28" w., 27" d., 28" h., in muslin, $210, Erwin Lambeth.

Table on casters, three-position adjustable top, mahogany, 32" l., 15¾" d., 27¼" h., $82. Hickory Chair Co.

Double pedestal desk, 43" w., 17" d., unfinished, $49.75, Furniture-in-the-raw, 1015 Second Ave., New York, N. Y., 10022

Faux bois finish on desk by Marty's Furniture Finishing Co., 416 E. 59th St., New York, N. Y., 10022

Fabric, "Summertime" 48" w. Dacron, $2.95 yd., Cohama.

"Terri Down" by Martex.

Louis XVI armchair; wrought-iron planter; lamp; mirror, ashtrays, and pewter tray table from Doris Dessauer.*

Onyx glass, 4" h., $16.95, Sherle Wagner, 125 E. 57th St., New York, N. Y., 10022

Painting, "Chantal aux deux Bouquets" by André Brasilier, David B. Findlay Galleries.

Flooring, inlaid cushion vinyl Corlon, Armstrong Cork Co.

Throw and pillows made by Jo Al'Mar Workroom.

Page 90, *bottom left:*

Low silhouette manicurist, 5 power attachments for shaping, buffing, brushing and trimming, 4½" h., 8" diam., has built-in, forced-air nail dryer, $23, Sunbeam.

Bottom center:

Dry and Style electric hair comb, white, heat-resistant nylon handle, removable comb head, for drying or combing hair, $5.95, Songrand Corp.

Make-up mirror, 2-way reversible mirror, regular and magnified, $12, Beauty Bright Products.

Bottom right:

Salon Mode hair dryer with reading light and automatic timer. Solid-state electronic heat control settings, adjustable heights, removable hood, $79.95, Ronson. Will be available in early 1967.

Page 91:

1. Deep-heat chair massager, infrared heat, 8 controls, 15" x 28", vinyl cover, $39.95, Pollenex.
2. Massage-O-Matic penetrating heat vibro massager, infrared heat, 4 controls, $9.95, Songrand Corp.
3. Two flow motion razors, with case, $17.95, Hamilton Beach.
4. "Dry & Style" electric hair comb, removable comb head, white heat-resistant nylon handle, $5.95, Songrand Corp.
5. Facial care unit, helps the shape of facial contours, scientifically correct combination of gentle facial exercise and deeper stimulation of facial circulation, designed under medical supervision, Zeigler Facial Care.
6. Massage-O-Matic penetrating heat vibro foot massager, infrared heat, 3 controls, $9.95, Songrand.
7. Electric facial patter, 1,800 strokes of gentle patting per minute, $9.95, Songrand.
8. Massage-O-Matic vibro chin massager, 2-speed, 4 controls, adjustable elastic band, $14.95, Songrand.
9. Portable whirlpool for bathtub, must be submerged in 6" or more of water, volume and pressure can be adjusted, $285. Jacuzzi Research, Inc.
10. Electronic steam generator, thermostatically controlled, 8" x 11" x 21", $295, Thermasol Ltd.

Page 92:

Top shelf, left to right:

Curlatron instant curl kit, includes curlers and setting tubes, with carrying case, $39.95, Songrand.

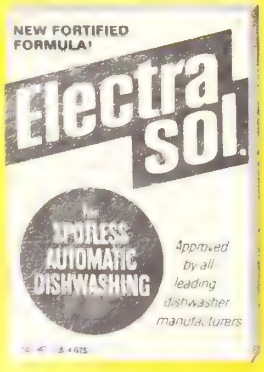
Cordless electric massager, uses flashlight batteries, polyfoam pad for facials and body massaging, polypin brush for hair and scalp, $5, Empire Brushes.

Massage-O-Matic electric hair brush, removable brush with boar's hair bristles, $11.95, Songrand Corp.

Low silhouette manicurist, 5 power attachments, built-in, forced air nail dryer, $23, Sunbeam Corp.

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Second shelf, left to right:

Beauty Salon hair dryer with Beautifying Mist, sets hair in less than 20 minutes, reduces coloring or conditioning time, $47.50, Schick Electric Co.

Deluxe scale, vinyl platform mat, gold Mylar trim, chrome finish case, 300 lbs. capacity, 1⅝" h., $11.95, Continental Scale Corp.

Massage-O-Matic electric body Vibro massager, $12.95, Songrand Corp.

Make-up mirror, 2-way reversible mirror, regular and magnified, $12, Beauty Bright Products.

Bottom shelf, left to right:

Saunda facial sauna, 14" h., $29.50, Health Products, Inc.

Sunlamp, table model with built-in automatic timer, protective goggles, $39.95, Sperti Sunlamp Div.

"Verve" muscle-toning unit with 4-dial transistor, case and accessories, $307, Relax-A-cizor.

Foldable Trim-Table, polyfoam padding, $34.50, Battle Creek Equipment Co.

Painted armoire, 42" w., 20" d., 84" h., $550, Youngsville Star.

Armoire lining, "Peacock" vinyl wallcovering by Patterson-Piazza Prints.*

Page 93:

Trim-Table with exercise equipment, dumbbells, rings, nylon rope, adjustable bar and bicycle exerciser, $129.50, Battle Creek Equipment Co.

Foldable, oscillating sunlamp, "Neptune," ultraviolet rays, built-in timer, double-burner unit and goggles, $149.95, Hanovia Lamp Div.

"Deluxe" muscle-toning unit, 6 dials, $375, Relaz-A-cizor.

Portable whirlpool for bathtub with directional pedals, $285, Jacuzzi Bros.

Bath scale, Health-O-Meter "International," 300 lb. capacity, $9.95, Continental Scale Corp.

Selektronic 500 shaver, 4 shaving positions, plus Trim and Clean, $40, Remington Electric.

Heavy-duty deep-heat massager, $29.95; deep-heat back massager, $39.95; deep-heat bed massager, $29.95; hydrotherapy foot massager, $14.95, all by Pollenex.

Canoe eau de cologne spray, 4 ozs., $6.50; talc, 4 ozs., $2.50, Dana.

Vinyl wallcovering, "Plaid de Provence." Louis Bowen.*

Fabric for Trim-Table, "checks" 50" w. flax and cotton, Kent-Bragaline.*

Vinyl tile flooring by Goodyear Tire & Rubber Co.

Trim-Table covered by the Jo Al'Mar Workroom.

Page 149:

"Standard" muscle-toning unit, 3-dial control, $242.50, Relax-A-cizor.

Hydrotherapy foot massager, plastic tub, $14.95, Pollenex.

Selektronic 500 shaver, works on rechargeable energy cells or on a cord, 4 shaving positions plus Trim and Clean, $40, Remington.

Travel hair dryer, rubber-supported wheel fan, plastic case, 5" l., 3¾" h., 2" w., with carrying case, $25, Braun Electric America.

"Sophisticare" home manicure set, uses 2 C-size batteries, equipped with sanding drum, emery disc, buffing wheel, cuticle stick, polish cream, plastic case, with velvet carrying bag, $7.98, Westclox.

Dual-size deep-heat foot massager, infrared heat, foam-cushioned base, 5 controls, 8" l., $14.95, Pollenex.

Heavy-duty deep-heat massager, Swedish-type finger side, infrared deep-heat side, 8 controls, 2 speeds, $29.95, Pollenex.

"Relax & Sleep" bed massager, vibrating torsion bar goes between mattress and spring, 3 controls and timer, $39.95, Pollenex.

PARTY PLANNING

Page 94:

Samovar, hand-painted Italian ceramic, 21" h., 8" diam., $105, Patchin Place Emporium, 109 W. 10th St., New York, N. Y., 10011

Glasses with pewter holders, $17.50 ea., Matthews, 22 W. 57th St., New York, N. Y., 10019

Table, super wood (plastic) with Partex slate top, 30" l., 20" w., 21" h., $234, The McGuire Co.

Page 95, top:

Place mats, "Marguerite," wrinkle-resistant double-woven Tergal and cotton, by Ottavia, $3 ea.; reversible liner mats, $2 ea., Lord & Taylor, Fifth Ave. at 38th St., New York, N. Y., 10018

Flatware, "Hacienda" stainless-steel, 6-pc. place setting, $8.75, Gorham.

Dinner plates, "Flamenco," $5.50 ea.; Glassware, "Espana" water and wine goblets, $3.25 ea.; cordials, $3.25 ea.; coffee service, "Noche," 17-pc. set, $25, all by Block China Co.

Finger bowls, $6 ea., Mayhew's, 603 Madison Ave., New York, N.Y., 10022

Hotable "Buffet" oiled walnut, shelves and drawers lined with Formica, hot food "Flavour-Guard" top, on casters, $195, Salton.

Table, Norwegian rosewood, 47" diam., $450; side chairs with leather seats. $160 ea., armchairs, $210 ea., Georg Jensen, 667 Fifth Ave., New York, N. Y., 10022

Mirror, wall sconces and console from Interior Imports Co., Inc.*

Bottom:

Hotable "Buffet," $195; bun warmer, woven wood fiber, hinged fabric cover, thermostatically controlled, $9.95, Salton.

Electric plate warmer by Norjac, heats ten 12" plates, $12.50, Hammacher Schlemmer, 145 E. 57th St., New York, N. Y., 10022

Coffee service, "Noche" 17-pc set, $25, Block China Co.

Page 96, top:

Rattan chairs, foldable, wrought-iron frames, 18" h. seat, $18 ea., Be Seated Inc., 43 Greenwich Ave., New York, N. Y., 10014

Gold lacquer tray, 12" sq., $4.50 ea., Azuma, 666 Lexington Ave., New York, N. Y., 10022

Cups and saucers, "Monaco," $16.50; gold china coffeepot, $40; sugar and creamer, $30 pr., Pickard Inc.

Tables designed by Renée.

Bottom:

Rattan bar cart, 29" w., 33" h., 49" l., $130, Hammacher Schlemmer.

Water pitcher, 7" h., $7.50; "Valo" decanter, $9.95; "Paris" cocktail glass, set of 6, $12.95; whiskey flasks, 5¼" h., set of 6, $13.50, Merrill Ames, 41 E. 8th St., New York, N. Y., 10003

Gold lacquer tray, 12" sq., $4.50; earthenware trays, 4¾" sq., 75c ea., Azuma.

Page 97:

Tablecloths, "Chambord" wrinkle-resistant double-woven Tergal and cotton, from the Florgalle Triomphe collection by Ottavia, 144" l., $79.50, Lord & Taylor.

Flatware, "Delacourt" sterling, 6-pc. place setting, $54, Lunt.

Dinnerware, "Monaco" 5-pc. place setting, $49.95; gold china salt and pepper shakers, $7.50 pr., Pickard Inc.

Brass chafing dish, 4 qts., $50, B. Altman & Co., Fifth Ave. at 34th St., New York, N. Y., 10016

Tall-stem hurricane glasses, 12" h., $5.50 ea., West Virginia Glass Co.

Gold lacquer trays, 12" sq., $4.50 ea.; earthenware trays, 4¾" sq., 75c ea., Azuma.

Bun warmer, woven wood fiber, hinged fabric cover, thermostatically controlled, $9.95, Salton, Inc.

Cocktail glasses, "Paris," set of 6, $12.95, Merrill Ames.

Painting, "Les Pivoines Blanches" by Andre Brasilier, David B. Findlay Galleries.

CHAIRS

Page 106:

Greek chair designed by Robsjohn-Gibbings, Greek walnut, natural finish, 38" h., 18" d., 19" w., Parzinger Originals Inc.*

Page 107, first row, left to right:

Mini-chair, 26" w., 29" d., 28" h., in muslin, $220, Henredon.

High-back lounge chair, 27" w., 34" d., 41" h., upholstered in wool and nylon suede cloth, $193, Shaw Mfg. Co.

Accessory chair, tufted leather pad, ebony frame, 24" w., 32" d., 36" h., $368, from Ventura collection by Heritage.

Second row, left to right:

Desk chair, cane seat and back, walnut frame, tie-on, knife-edge seat cushion and attached back pad, 22" w., 24" d., 40" h., $246, Milling Road.

Wing chair, mahogany frame, velvet upholstery, 38½" w., 20½" d., 38" h., $267.50, Globe Furniture Co.

Lounge chair and ottoman, Naugahyde upholstery, French walnut legs on casters, chair, 21" w., 34" d., 33" h., $228; ottoman, 27" w., 21" d., 15" h., $91, Hickory Chair Co.

Third row, left to right:
Recliner chair, hand control operates footrest, back responds to slightest body pressure, 28¼″ w., 19½″ d., 40″ h., in muslin, $179, La-Z-Boy.
Wing chair, mahogany with leather upholstery, 32″ w., 31″ d., 50″ h., $399, Hickory Chair Co.
"Grog" chair, Appalachian oak frame, suede-cloth upholstery, 24″ w., 27¼″ d., 27″ h., $130, Globe.
Fourth row, left to right:
Lounge chair, velvet upholstery, 31″ w., 33″ d., 31″ h., $548, Dunbar.
Rocker, teak frame, woven cane back, foam-rubber seat cushion and neck pillow with zippered nylon covers, 26″ w., 32″ d., 39″ h., $199, Dux Inc.
Page 108, *top left:*
Occasional chair, mahogany frame, leather upholstery, 29″ w., 24¼″ d., 34″ h.. Kittinger.*
Right, top to bottom:
Windsor armchair, 20″ w., 16″ d., 35¼″ h., 2″ stock seat, $42.30, Nichols & Stone Co.
Bergère, French beechwood, 26¼″ w., 19″ d., 38″ h., in muslin, $695, Jacques Bodart Furniture Co.
Bentwood chair, elm wood, Naugahyde upholstery, 20″ w., 21″ d., 34″ h., $50, Thonet Ind.
Queen Anne chair, mahogany frame, velvet seat cushion, 21½″ w., 20½″ d., 40″ h., $207, Furniture by Biggs.
Page 109, *top left:*
Barcelona chair, polished stainless steel frame, foam-rubber seat and back upholstered in leather, 30″ w., 30″d., 30″ h.. Knoll Assoc.*
Top right:
Wire basket chair, resilient steel wire frame, foam-rubber padding and cushion. Knoll.*
Second row, left:
Lounge chair, reinforced plastic, upholstery covered foam-rubber padding laminated to shell, black chrome legs, 40″ w., 43″ d., 35½″ h., designed by Eero Saarinen for Knoll Assoc.*
Right:
Elda chair, Fiberglas, one-pc. shell, swivel disk, leather upholstery, 30″ w., 15½″ d., 38″ h., $700, designed by Joe Colombo for D/R International, 53 E. 57th St., New York, N. Y., 10022
Third row, left:
Lounge chair, molded plywood, leather upholstery, 32½″ w., 32¾″ d., 33⅜″ h.; ottoman, 26″ w., 21″ d., 15″ h., $600 for both, designed by Charles Eames for Herman Miller.
Bottom left:
Pedestal chair, molded Fiberglas mounted on metal base, 26″ w., 23½″ d., 32″ h., designed by Eero Saarinen for Knoll Associates.*
Bottom right:
Dean's dining chair, molded of plywood, padded with foam rubber, leather upholstery, Fritz Hansen.*

LASKIN KITCHEN
Pages 118 & 119:
Washer-dryer; dishwasher; double ovens; refrigerator-freezer; electric carving knife, General Electric Co.
Cabinets, St. Charles Custom Kitchens Inc.
Undercounter refrigerator, Revco.
Cooking top, Wedgwood Holly.
Stainless-steel sink, Elkay Mfg. Co.
Thrust power hood and fan, Trade Wind by Thermador.
Built-in warming drawer; toaster, Toastmaster.
Ceramic tiles (behind countertop), Stonelight Tile Co.
Flooring, "Maubeuge" French quarry tile, Vanderlaan Tile Co.
Settee, aluminum finish frame, vinyl upholstery, Stendig Inc.*

Continued on page 156

BUILDING INFORMATION

Materials and equipment used in the house planned for a triple life

(see pages 112-127)

Structure

Foundation: Concrete block.
Framing: Standard wood frame wall and roof construction.

Exterior of house

Walls: Red brick veneer in Flemish bond.
Roof: Heavy slates on all pitched roofs by Rising and Nelson Slate Co. Layers of asphalt and bituminous coating topped by slag on all flat roofs.
Insulation: All walls, 2-inch-thick batts of mineral fiber with vapor barrier by U.S. Gypsum Co. In ceilings, 6-inch-thick batts of mineral fiber with vapor barrier by U.S. Gypsum Co.
Windows: Aluminum frame sliding glass by Arcadia Metal Products, Inc., and made-to-order sliding and fixed glass panels in wood frames.
Doors: Aluminum frame sliding glass by Arcadia Metal Products, Inc., and solid wood core panel doors. Overhead garage doors, electrically operated, by Overhead Door Co.
Exterior paints: White paint on door and window frames, soffits, and trim by National Lead Co. and Pratt & Lambert, Inc.

Interior of house

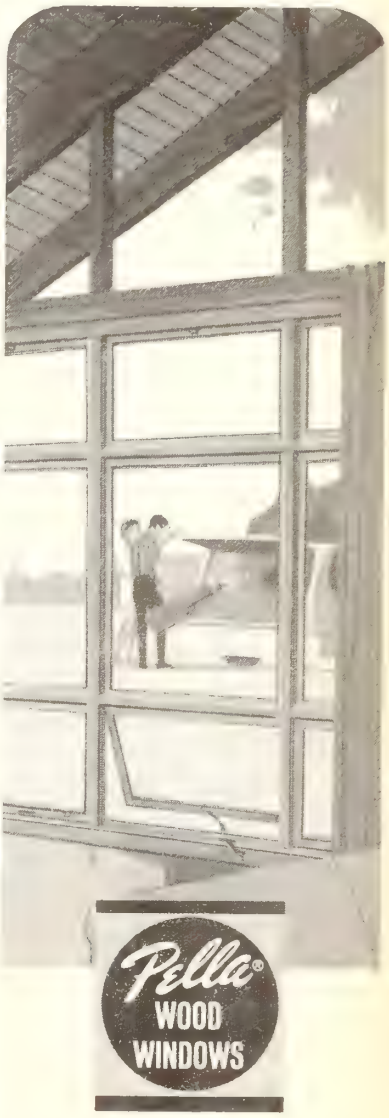
Walls: Two layers of ⅜-inch-thick gypsum wallboard by U.S. Gypsum Co. In bathrooms, marble and plaster. In library, walnut paneling. In kitchen, ceramic tile above counters, by Stonelight Co.
Ceilings: Two layers of ⅜-inch-thick gypsum wall board by U.S. Gypsum Co. in the bathrooms, plaster.
Floors: In living room, random width oak plank. In bathrooms, marble by Vermont Marble Co. and tile by Vanderlaan Tile Co. In the kitchen, tile by Vanderlaan Tile Co.
Fireplace: In living and dining rooms, marble facing. In library, black brickette facing. Dampers by Donley Brothers Co.
Interior doors: Flush wood doors.
Finishes: On walls and ceilings of major rooms, alkyd flat paint with stippled finish. On wood trim, eggshell enamel. In kitchen, gloss enamel.
Lighting fixtures: In major rooms, recessed fixtures by Harry Gitlin. In bathrooms and entrance foyer, hanging fixtures.
Hardware: Brass and ebony finishes by Elmer T. Hebert, Inc.
Kitchen cabinets: Enameled steel by St. Charles Manufacturing Co.
Countertops: White plastic laminate of "Formica" by American Cyanamid Co.
Plumbing fixtures: In bathrooms, lavatories and tubs by Crane Co., and water closets by Case Manufacturing Corp. In kitchen, stainless steel sinks by Elkay Manufacturing Co.

Mechanical equipment and appliances

Appliances: Counter cooking top by Wedgewood-Holly Appliance Co. Two ovens, refrigerator-freezer, and dishwasher by General Electric Co. Undercounter refrigerator by Revco., Inc. Warming oven-toaster by Toastmaster, Division of McGraw Edison Co. Exhaust ventilating fan by Trade Wind Division of Robbins & Myers, Inc. Washer and dryer by General Electric Co. Two 65-gallon hot water heaters by Water Heater Division, Patterson-Kelly Co., Inc.
Music system and intercom: "Master Music Programmer" with control boxes in major rooms by Columbia Electronics Industries.
Heating and cooling system: Four separate gas-fired heating and cooling units for four zones of house. Furnaces by Lennox Industries. Thermostatic controls by Honeywell. Blower fans by ILG Ventilating Fan Co.

CONTRACTOR: E. W. Howell Co.

Women Love these Quality Wood Awning Windows

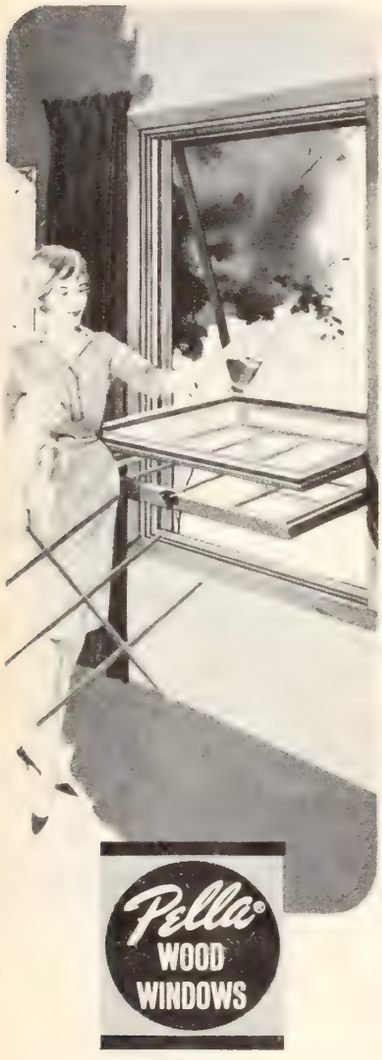


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gundy, like beef, is more savory, rich in flavor, something to chew, you would not be far wrong. Bordeaux, like lamb, has a lighter texture and a more delicate—although just as appetizing—savor.

To carry such distinctions much further would be absurd. To say that Gevrey-Chambertin would be the Burgundy for braised short ribs, whereas with a rolled stuffed flank steak the only wine would be a Vosne-Romanée is to court ridicule. (Yet there are French gastronomic magazines that offer prizes for choosing a wine to go with a given dish. Reading the suggestions I sometimes think the one that gets the prize is simply the most offbeat, however farfetched. If you suggested Scotch for breakfast, they would acclaim it as a great gastronomic breakthrough.)

Rather than specifying a wine for each of the dishes of winter, I prefer simply to suggest the wines with the greatest body and warming power. Some Burgundies are heavier than others; some Bordeaux are heavier than others. They are not thereby better or worse—they just have a different style.

From the northern half of Burgundy, the Côte de Nuits, comes the deep-colored, deep-flavored wine that remains in everyone's mind as the archetypal Burgundy. Whoever described Burgundy as "the wine for black frosts and the smell of wood fires" was thinking of one of these wines—Gevrey-Chambertin, Morey-St.-Denis, Chambolle-Musigny, Clos de Vougeot, Vosne-Romanée, Nuits-St.-Georges. Of these communes or villages, the finest wines are those, as a general rule, with the shortest and simplest names. The best Gevrey-Chambertin is called just Chambertin; the best Chambolle-Musigny just Musigny, for these superlative vineyards (Chambertin, Musigny) gave their names to their whole areas. While Gevrey-Chambertin is a good wine, with the true Burgundian characteristics, it does not have anything like the strength of character, flavor, and scent of Chambertin. The top vineyards are Chambertin and Clos de Bèze; Clos St.-Denis and Clos de Tart; Musigny and Bonnes Mares; Clos de Vougeot—a huge vineyard, only its best wines belong in this list—and Grands Échézeaux; La Romanée and Romanée-Conti, La Tâche, and Richebourg; and Les St.-Georges.

Chambertin has the reputation of being the most powerful of these wines; Romanée-Conti of being the most scented—and expensive; Musigny of being the most elegant; Clos de Vougeot of being the driest. Here, obviously, personal taste takes over completely. Who can say which you will enjoy most with your sirloin? You can be confident about any of them.

The vintage that produced the heaviest, most winter-weight wine of recent years in Burgundy was 1959. If it has a successor, it is 1961 (and will be 1964, when these splendid wines are ready to drink, which will not be for some time). The in-between vintages are all, comparatively speaking, lightweight; 1962 is the best of them.

If Bordeaux has a region equivalent to the Côte de Nuits, an area where the wines are warm and round, comforting and sustaining, it is St. Emilion. The light, typical claret of Bordeaux comes from the low seaside vineyards of the Médoc, where it acquires its astonishing perfume from stony soil and misty sea air. In this sense St. Emilion wines are untypical. They are grown on an inland hill, all of thirty miles from the Médoc, tilted toward the sun in a comparatively hothouse situation. The predictable result is wine with a riper taste and more of the soft sweetness of fruit about it. Not sweet, mark you, but certainly less dry.

The claret named simply St. Emilion makes no great claims for itself. It is usually reliable, but is unlikely to answer any very glowing description. For this you must find a château wine, the equivalent of one of the vineyard wines of Burgundy. Château Cheval Blanc is the most famous, by quite a margin—not necessarily enough of a margin, though, to justify its price compared with the others. Any name from this rather formidable list is that of a very fine wine, always assuming that you find a good vintage: Châteaux Ausone, Figeac, Beauséjour, La Gaffelière-Naudes, Canon, Bélair, Clos Fourtet, Pavie, Trottevieille, Magdelaine. Besides these there are a good forty more châteaux whose wines are fine, reliable, and characteristic of the area. The words Grand Cru Classé and Grand Cru are the legal designations of the two ranks of châteaux immediately below the top few I have named.

Any of these wines would be a suitable succulent winter partner for a lamb roast, cutlets or chops, or any roast bird. The vintages that made fine strong wines in St. Emilion and are now at their best are 1955 and 1959. Another excellent year is 1961, but it is less ready to drink than 1962.

For winter drinking, the Rhône red wines—Châteauneuf-du-Pape, Hermitage, and Côte Rôtie—are excellent value. Cold weather is the time when they really come into their own, for their high strength can be overpowering in summer heat. Age is more important with these wines than with Burgundy. The 1959's and 1960's are good now (although not as good as they probably will be); 1962 is a vintage to drink comparatively soon; 1963 is one to avoid altogether; and 1964 is one to keep corked up for at least another three years. Châteauneuf-du-Pape is well enough known to be a favorite of the sharper kind of wine merchant. Less well-known, but worth looking for, are the best estate names, such as Château de Vaudieu, Château de la Nerthe, Domaine de Mont-Redon, Château Fortia, and Château Rayas. To me these are the wines for highly seasoned winter food: pepper pot, liver and onions, chili con carne.

Italian Barolo falls in very much the same bracket. The Marchese di Barolo would probably be deeply offended if he heard me comparing his wine with that of the Rhône, but the fact remains that only the rare bottle of Barolo—and that in its home country of Piedmont—ever reaches the delicacy and develops the amazing scent that is latent in it. For the most part the Barolo bought here is a sound, strong red wine with enough scent to be interesting—and thoroughly Italian.

Winter-weight white wines

I have a fully fledged prejudice when it comes to white wine in winter. I refuse to confine it to fish, as most people do, and drink it with veal, pork, and often chicken, just as I would in summer. One often-forgotten wine country makes what seems to me to be the perfect cold-weather white wine. I am speaking of Hungary.

The Hungarian word of praise for a wine is "fiery." By this they do not mean rough and immature, as hooch is fiery. They mean warming, generous, full of flavor. Hungarian wines are like the southernmost of the great Rhine wines of Germany. Palatinate wines, only more so. They tend to be sweet and to taste of the grape and the earth. More peculiarly, they have a unique Hungarian taste which is to me the very essence of the fall—something golden and lingering.

The best of these wines come from the shores of Lake Balaton in western Hungary, and the best of the Balatoni wines are grown on the slopes of a lakeside hill, Mount Badacsony. Being state-produced they are not sold in endless variety like the wines of France and Germany, but blended to produce consistency. Broadly speaking the wine with the most familiar taste is Balatoni (or bet-

Continued on page 158

ALL-SCALE DEVICES
THE PAMPERING ARMOIRE



able muscle-toning machine, only 8 pounds with
and accessories. "Standard" by Relax-A-cizor.

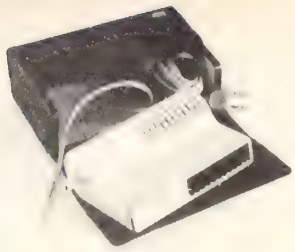
ECTRIC COMFORTS
THE PAMPERING CLOSET



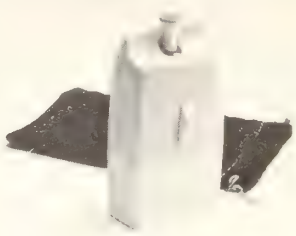
erapeutic foot bath that combines vibration massage with
irling water to relax aching feet. Plastic tub, 15 by 12⅜,
9½ inches, is contoured for maximum comfort. By Pollenex.



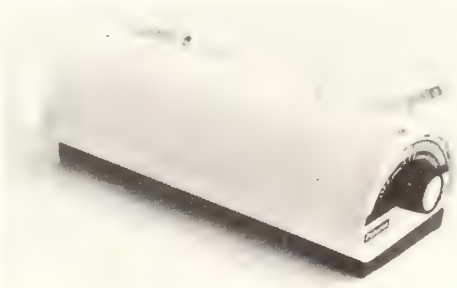
lectric shaver that plugs in or
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djusts to four shaving positions
us Trim and Clean. Remington.
n shopping information, see page 145.



Tiny hair dryer, only 5 inches long, that blows air at 160 degrees F. An international traveler, it works on 110 or 220 volts. By Braun Electric.



Totable battery-operated manicure and pedicure set, only 4½ by 2½ inches. Files, shapes, polishes. By Westclox.



Foot massager to relieve tired feet (both at once) with infrared heat or massage or both. Foam-cushioning gives floating action. By Pollenex.



Heavy-duty twin-action massager. One side provides infrared heat, the other side makes your fingers vibrate. By Pollenex.



For use in bed, plug-in vibrator that slips between spring and mattress, gives deep or gentle massage. Machine can shut itself off with timer device. Weighs only 3¾ pounds. By Pollenex.

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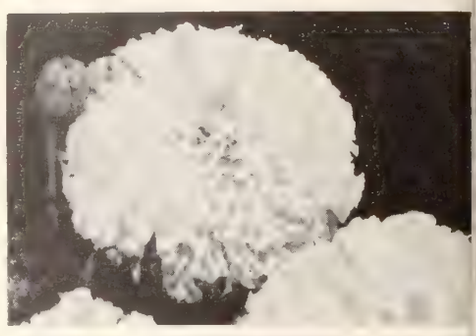
DAVEY TREE EXPERT CO.

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BACKYARD

Bronze medal for big marigold



'Golden Jubilee' is a sunny starter in the seasonal race for favorite border annual. "Knee-high by the Fourth of July" (if you treat it like corn), it promises to justify the faith of All-America Selection judges, who knew we needed a big sunburst.

FIRST PLACE FOXGLOVE

Missing a gold medal in AAS trials by only a few points, a new digitalis, grown for general garden use from a seed packet, will flower in five months—in autumn of its first year or spring of its second. Christened 'Foxy' (what else?), it is, of course, a true biennial, but a quick-growing one. This silver medalist produces flowers in colors ranging from white to yellows and purples.



SUMMER-PROOF WHITE RADISH

When the red globes give in to the summer's heat, long white radishes come into their own. 'All Season' can be depended on to keep a firm core, without fibrous deterioration or loss of flavor. Although no kin to a carrot, it has same slim shape.



SUNLIGHT FROM COLEUS LIGHTS GARDEN SHADOWS



Bearing across the Pacific from Japan the improbably ponderous name of 'Superfine Rainbow Salmon Flame' (honest), this new version of an unfailing shade-favorite makes a dramatic show from seed sown in late winter indoors. When plants are small, pinch out the growing tips for bushiness.



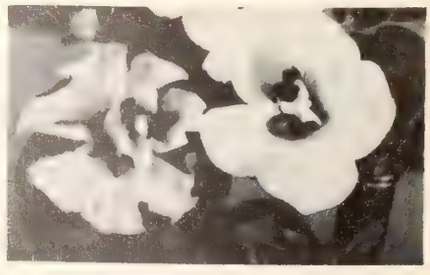
ANEMONE IN STAR ROLE

'White Splendor' is reported to have flowers nearly twice as large as other forms of *Anemone blanda.*

Newest sweet pea variety on upright stems



Resistance to summer heat is the secret of success for any new sweet pea variety. Salmon-cream 'San Francisco' won an AAS medal (bronze) as much for this attribute as for its semi-dwarf (knee-high) upstanding form. In regions where summer nights are cool, the plants may reach a 40-inch height, with big trusses of frilly florets.

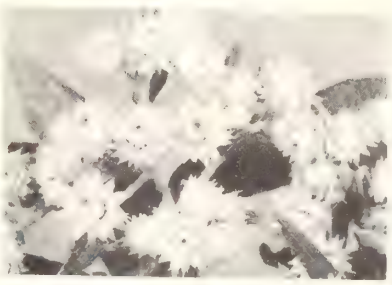


PETUNIA WITH A PANSY'S MARKINGS

Of petunias there is no end, this year as in every year. One of the most arresting new varieties—a semi-double multiflora type—is white and blue 'Polka Dot,' each plant a 10-by-18-inch mound.

BULLETIN 1967



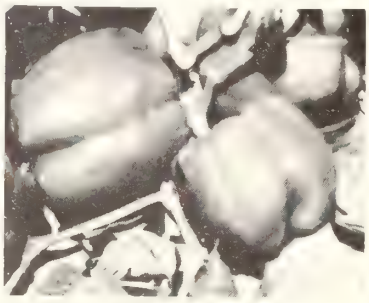


SUNBURSTS FOR TWO

With the renaissance of the China-aster assured less than a generation ago by the development of wilt-resistant varieties, this stately late summer annual has returned to its own. 'Fluffy blue,' *above left*, produces huge blooms on 2-foot stems. *Anaphalis triplinervis*, *above right*, is a not-so-dwarf member of the dwarf tribe of everlastings. Its silvery green foliage and small greenish white flowers from August on dry well for vase use.

Primarily for stuffing

Green peppers are used for so many stuffed dishes it may pay a gardener to grow his own. A new thick-walled variety cheerfully named 'Bell Boy' is especially useful in the kitchen.





NEW GRANDIFLORA ROSE TYPICAL OF AARS CHOICES

'Lucky Lady' seems a slightly informal name for a rose that is so strongly reminiscent of 'Countess Vandal,' one of the loveliest although surely not the luckiest ladies in the realm of splendid roses. This new one, among four All America Rose selections for 1967, is classed as a grandiflora—which means it is a cross between a very tall hybrid tea that produces some of its flowers in clusters, some singly, and a floribunda, which is a medium-sized polyantha that produces hybrid-tea-size flowers mostly in clusters—but some singly. Whatever it is called, 'Lucky Lady' is a magnificent rose and a fine plant. Its running mates this year include: 'Roman Holiday,' a brilliant orange-scarlet floribunda; 'Gay Princess,' with shrimp pink flowers on a typical floribunda plant; 'Bewitched,' a traditional hybrid tea, in a classic shade of pink with slightly fringed petals on its tall straight stems.

Shasta daisy back on new plant list

A couple of decades ago a rash of new Shasta daisy varieties was introduced. After that—nothing. Now comes a modest to-do about 'Droitwitch Beauty,' which promises to be far more attractive than its name. It has 4-inch full-double flowers with clear white petals and olive-yellow eyes. Individual plants are reported to spread 24 inches across and reach 18 inches in height. They are also reported to maintain bloom from July to heavy frost—which, if really the case, is very good news indeed.



NEW CATALOGUES: INSOMNIACS' JOY

What will become a river of seed and nursery catalogues by the New Year is, at press time, only a trickle. But the advance notices, of which the foregoing news items are but a sampling, promise the customary absorbing bedtime reading for garden devotees and tyro householders alike. Among the more conspicuous trends of recent years, the further adventures of seedsmen in the world of petunias continue unabated. The real news in petunias lies in the development of a whole series of handsome new purple blends, all deriving from the perky 'Sugar Plum' of a few seasons ago, and in the (*Continued on page 155*)

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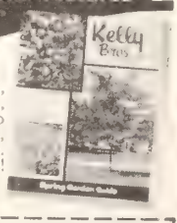
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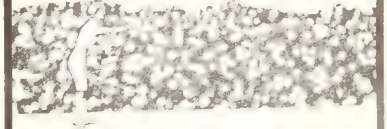
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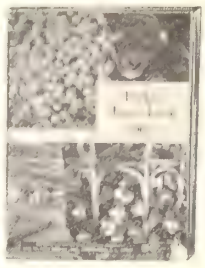


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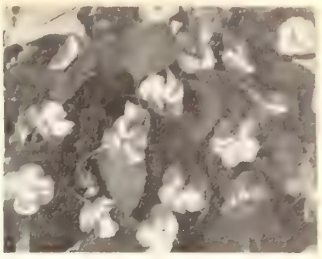
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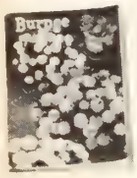
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brick, the top ones on edge, crowning a poured concrete footing. Any competent mason could build it without further instructions, including setting in the angle irons that support the banquettes of common two-by-fours, the weepholes for underdrainage, the dry wells below the big white pebbles that are under the banquettes, also the bypass for a downspout such as we had to cope with.

The cushions offer kneelers with their secateurs and trowels as much comfort as they offer sitters with their teacups. To plant the roses (or other plants—see page 131) requires that you actually climb into the bed, but after that, you merely need to lean in for ordinary care. Of course in other spots in the garden, the same kind of structure could be freestanding, with easy access from all sides. The banquettes are optional.

The bed's depth is also largely optional. In this instance, we turned over and added drainage material to the original soil almost to a spade's depth from the original level. Then we added, and mixed in place, roughly the full amount of the nondescript earth that was displaced by the footing, plus four full bales of peatmoss, plus 10 pounds of superphosphate, plus 50 pounds of dried, shredded cattle manure. The roses, at season's end, were growing their heads off, and with a minimum of protection (excelsior and polyethylene wrapping) for the head of the central rose tree, winter on Long Island will hold no terrors for them. The planting is admittedly close, so real attention to pruning, snipping, spraying, and watering is required. Other plant combinations are suggested on page 131—one for a variety of evergreen hollies, one for a collection of traditional herbs arranged as a knot garden. These are but two of many possibilities. The simplest of all would be merely a raised bed of hardy perennials and colorful annuals.



The original terrace corner was pretty but disorganized, containing spring bulbs and summer annuals and flanked by floriferous but raffish shrub roses and a superannuated lilac. It was in no sense a fit companion for the formal and well-designed terrace adjoining.



Since the downspout was necessary, it was simply extended across the bed through the bottom of the brick wall, and into a rock dry well beneath the bench area. Bricks surrounding the bed were laid, seven courses deep, on concrete footings to frost depth and were provided with drainage weep holes. Angle irons were inserted in the wall to support the wood 2 by 4's of the sitting-kneeling bench

might produce cracks permitting infection to enter later on. Any wound paint will have done its work and be rendered harmless by spring. So, yes, apply protective material (shellac will do, applied with a rag; or use one of the simpler, neater aerosol materials). And if the dressing weathers, checks, or falls off in a month or two, don't renew it and don't worry.

Reading notice. Dr. Bertel Bager's *Nature as Designer* (Reinhold, $12.50) will extend and reinforce your delight in the forms, textures, and patterns of seeds and seed containers. For those who have not yet taken time to look, the author's efforts would be a strong incentive to do a lot of detecting. Dr. Bager's photographs are elegant. His subjects vary widely, from common and usually ignored plants to exotic species.



Third weekend

Appointed rounds. Gardeners and postmen are stayed not by rain nor hail nor snow nor sleet nor heat nor cold. Weatherproof, they both complete their rounds. In the garden, the rounds are most important just after storms—to see that mulches are in place, that protective wrappings and shelters still protect, that bracing wires supporting newly set trees are still bracing, and that heavy snows or ice storms are perpetuating no damage that can be prevented or countered.

Tops of evergreens that have been guyed halfway up the trunk may be especially vulnerable to overloading with ice or wet snow. If the tops bend more than gently and slightly—if there is a sharp kink above the top of the guy—move in quickly. Unless the top has been actually broken (in which case the damage is done), remove the weighting snow or ice gently and, if necessary, by careful handwork. Never whack the plant with a stick, never shake it except to remove the fluffy dry snow that sometimes falls in a cold, windless storm. Don't worry unduly if the top does not spring erect the moment the overload is removed. If the trunk fibers are not broken, it may take its time standing straight again.

If the only observable problem is loosening of guy wires, tighten them—either by driving the stakes deeper or, if frozen ground prevents, by resetting the twists that adjust tension around the trunk. Loose guys may sometimes be more dangerous to a tree's well-being than no guys at all.

Reading notice. Three to bracket, simply for the sake of brevity: Zenia Field's *Growing Bulbs in the House* (St. Martin's Press, $3.95), which, although Britain-based, is a fine vade mecum for winter gardeners; Ralph S. Moore's *All About Miniature Roses* (Diversity Books, $5.95), a so-so guide to culture and use; and George M. Darrow's *The Strawberry* (Holt, Rinehart, Winston, $15), the Works on the subject by a major authority and a beautifully produced reference volume as well. The late Henry Wallace, himself a strawberry specialist, among other things, wrote an historically helpful introduction.



Fourth weekend

Pot prattle. We have several times recommended that indoor gardeners maintain a triple supply of pots rather than wash and rewash a limited supply to accommodate the winter's roster of plants. Such counsel is still valid: One set of pots filled with plants; another set stacked outdoors upside down so that winter can eliminate insects and algae, and rain, snow, and frost can loosen dirt; a third set, cleaned last winter, kept ready for use as needed now. But assuming you simply do not have or cannot store that many pots, or that you have no space to indulge in such luxurious procedures, then you just have to wash. For a small number at a time (two dozen or so), a laundry tray or an old-fashioned washtub will serve as a receptacle in which to soak pots for at least two days. This will loosen everything but lime incrustation, and the soaking will soften even that. A small steel brush or steel wool will take care of the rest. If lime or hardened salts are no problem, a stiff vegetable cleaning brush or a coarse rag will suffice.

For small indoor gardens (windowsills, even small greenhouses) new pots may be not too great a luxury. Three dozen new 5-inch clay pots will cost you less than one meal at a decent restaurant or less than a good book. Maybe you need to reduce—or see what your local library has to offer.

Book note. Even if it were not the fine book it is, Isabel Zucker's *Flowering Shrubs* (Van Nostrand, $17.50) would merit high marks for loving and patient effort. As it is, it fills a ready gap on the reference shelf that nothing more recent than Donald Wyman's standard texts have come close to filling. This new book will not, of course, displace Rehder's *Manual* (still standard after forty years), and it is in no sense a botanical work. It is a gardener's compendium, and a very good one indeed. The photographic illustrations are many and good (mostly by Mrs. Zucker and her husband). The tables are almost bewilderingly complete, but both the reading text and the reference text are direct and helpful.

improvement of the whole breed in point of blight resistance and ability to hold some semblance of form through a pelting summer rain. But no one, to our knowledge, has yet developed varieties that have resistance to slugs. That will be the day.

Marigolds continue to hold their great popularity, as do zinnias. One of the new dwarf edging marigolds is appropriately called 'Orange Nugget,' although a brave new giant zinnia bears the moniker 'Burpee Rose.' Blossoms are touted as being up to 6 inches in diameter, and the plants, which reach better than 2 feet in height, start to bear flowers when they attain 15 inches.

Among the vegetables, there are a new sweet corn (isn't there always?) and 'Spring Giant,' a new hybrid tomato that matures early in the season (the tomato season, that is, which is by no means spring).

Of roses, the list, as always, is long. Without searching too exhaustively you could find twenty new names on the list, all of them lovely, as roses have been since time immemorial. There are new daffodil names on the list of one grower; new snapdragons, sweet peas, and cockscombs on the list of another. You will find them all when you settle down these long winter evenings with your glass of malted milk, your catalogues, and your order blanks. Oh yes, and your checkbook.

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SHOPPING INFORMATION *continued from page 147*

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Clock, battery-operated, $110, Secticon.
Window shade custom made by Holland Shade Co.
Electric Pyroceram 10-cup coffeepot, $27.95; teapot, 6-cup, $6.95, Corning Glass Works.
Mixmaster, $68.50, Sunbeam Corp.
Blender, Waring Products Co.
Porcelain tea set, "Mon Ami," 17 pcs., $47.50, Bonniers, 605 Madison Ave., New York, N. Y., 10022
Casserole, porcelainized cast iron, 2½ qts., $14, Copco.

FURNISHING FOR QUIET
Page 134:
"Cubic" game, three-dimensional tic-tac-toe, plastic, $4.50, F.A.O. Schwarz, 745 Fifth Ave., New York, N. Y., 10022
Fur pillows, in a wide variety of fur, 16" sq.; 24" sq.; 18" x 21", $25 to $85 ea., by Janice International Ltd., available at Lord & Taylor, Fifth Ave. at 38th St., New York, N. Y., 10018
Page 135, *top right*:
Silver stags, $115 ea.; coffee spoons, $6 ea.; demitasse cups, $22.50 ea.; dishes, $12.50 ea.; ashtray, $74, Tiffany & Co., Fifth Ave. at 57th St., New York, N. Y., 10022

CARIBBEAN COOK BOOK
Page 140:
Handmade Jamaican cedar salt shaker, 5¼" h., $14.50, pepper mill, $18.50; covered turtle bowl, Jamaican cedar, 4" h., 19½" l., $45, Barn at Ben Robyn, 143 E. 62nd St., New York, N. Y., 10021
Pumpkin tureen, Italian earthenware, 10" diam., 4 qt., $68.50, La Cuisinière, 903 Madison Ave., New York, N. Y., 10021
Page 142:
Teardrop bowls, 12" l., $15 ea.; long bowl, 4" h., 25" l., $35; spoon and fork servers, 13" l., $7.50 pr.; 2-sectioned bowl, 15" l., $18.50, all handmade, Jamaican cedar available at Barn at Ben Robyn.
Page 143:
Teardrop bowls, 7" l., $4.50 ea.; fish platter, 6" w., 30" l., $28, all handmade, Jamaican cedar, Barn at Ben Robyn.
Soy sauce tub, wooden with bamboo striping, 14" diam., 12" h., $3.98, Azuma, 666 Lexington Ave., New York, N. Y., 10022
Page 144:
Porcelain coconut shells, 4" diam., 2½" h., $2.50 ea., Ed Langbein Originals, 45 Washington St., Brooklyn, N. Y., 11201

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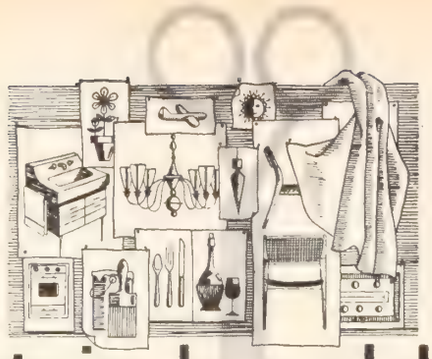
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GARDENING

1. ROSES FROM CALIFORNIA—63 varieties—are shown in full color in a 48-page catalogue from Armstrong Nurseries. Four All-American winners for 1967 are featured. There are also descriptions of dwarf citrus trees and camellias.

2. YOUR 1967 GARDEN BOOK from Wayside Gardens contains 224 pages of shrubs, trees, and flowers, many illustrated in full color. The selection offers old favorites as well as new strains and varieties. $1.

3. PICK YOUR ROSE GARDEN from the more than 250 varieties in hybrid teas, grandiflora floribundas, climbing and tree roses as described in the 1967 catalogue from rose specialist, Melvin E. Wyant Nurseries. 25c.

4. LOVELY GARDEN LILIES highlight the new offerings from Breck's of Boston, 148-year-old purveyor of flowers and vegetable seeds, bulbs, plants, and tools. The colorful 56-page catalogue for 1967 includes offer for free test seeds.

5. WATER GARDENING GUIDE from Three Springs Fisheries, specialists in goldfish and aquatic botany, is designed to aid you in planning a garden pool. There are directions for building a pool, along with full-color photographs of water plants and tropical fish available from the company.

6. SELECTING A GREENHOUSE is discussed thoroughly in a booklet from Aluminum Greenhouses, Inc., that gives prices and specifications on eight lean-to and freestanding models. Accessories for heating, humidifying, ventilating, and shading are shown.

7. TIPS FOR YOUR OUTDOOR living area are given in a booklet from Anchor Fence that tells how to make a garden pool, a whirl-around swing, a brazier table. Cookout recipes are included.

FOR YOUR COMFORT

8. WHEN AND HOW TO BUY a mattress is the subject matter of a 19-page booklet from Englander. It covers such points as: types of mattresses available, how much you should spend, how to care for your mattress, what size sheets to buy.

9. YOUR OWN FAMILY SPA—a self-contained unit that includes a large fiberglass pool, three built-in whirlpool bath hydro-air inlets, a heater, and a filter—is described in a full-color booklet from Jacuzzi. Complete specifications are included.

10. FOR PROPER INDOOR AIR, a booklet from the Skuttle Mfg. Co., suggests you select the correct humidifying system. The booklet features a humidity chart and illustrations of Drumatic power humidifiers with finger-tip humidity control.

11. WHEN IS YOUR HOUSE DRY? This is only one of the questions answered in an informative booklet on humidification by Research Products Corp. In addition to check points to use in buying a humidifier, there's an outdoor-indoor relative humidity conversion chart.

12. THE HUMIDITY PROBLEM is discussed fully from the standpoints of health, household damage, and the correct amount of moisture needed in a booklet called "Humidity and Health in Household Heating" by the Auto-Flo Corp.

DECORATING

13. HOW TO CHOOSE A CHAIR that's Colonial in style and rich in tradition is the subject of a 38-page

let from Nichols & Stone. It shows Early American classics as Boston ers, Hitchcocks, ladderbacks, and acks in appropriate settings. 25c.

LET CARPET TAKE OVER room in your house is the sug- on of a booklet from Mohawk that amusing but sound reasons for ting kitchen, bathroom, play- , dining room, nursery, closets, , even around a pool.

ENTERTAINING

GREAT DANE ENTERTAIN- involves food, flowers and drinks e of Cherry Heering—and tips on hree are included in a booklet from A. Taylor. Recipes for the famous ish open-face sandwich are fea- d, along with dinner and buffet estions.

THE GOURMET RECIPES of ter chefs are given in a booklet Carillon Importers that features nd Marnier used in such delicacies rêpe flambé and duck a l'orange.

Booklets #15 and #16 can be mailed only to states where permitted.

FAMILY FINANCE

A GUIDE TO INSURANCE for r home, your car, your household ishings, and other personal prop- is offered by the Insurance Infor- ion Institute in a 24-page booklet. lso has a section on family liability rance.

WHAT YOU CAN EXPECT an rance agent to do is described in a klet from Mutual Benefit Life In- ance Co. It outlines the areas an nt will discuss with you: savings and protection, planning and programming services, wills, tax benefits.

19. TO MAKE AN INVENTORY of your household goods and personal property, the Hartford Insurance Group has devised a folder for listing what you own via a room-by-room breakdown, plus what it's worth.

20. A GUARANTEED INCOME for the man planning ahead for retirement is thoroughly discussed in a booklet from Phoenix Mutual. Several plans to accomplish different objectives are outlined.

21. FOR 101 WAYS TO SAVE money, time, and work, there's an 18-page booklet prepared by the Prudential Insurance Co. It has tips ranging from how to stretch your food dollars to cutting costs on home maintenance.

22. A SAFETY CHECK LIST is featured in an information-packed booklet from Metropolitan Life that discusses the prevention and care of emergencies. Among the topics covered are: falls, fires, accidental poisonings, first aid, and community services.

MISCELLANEOUS

23. TWO FACES OF A WOMAN—the outer and the inner—are the subjects of a booklet from Zeigler Facial Exerciser. It discusses the workings of facial muscles and the need for circulation; describes the benefits of the exerciser.

24. A HOME STUDY COURSE that could enable you to start an antique business in your home is outlined in a booklet from the American Institute of Antiques. It lists the subjects covered in the course; discusses the teaching materials used. $1.

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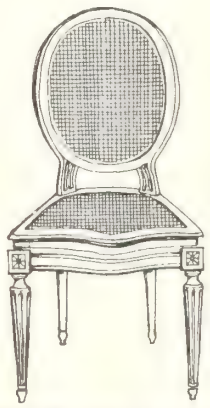
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COMFORTING WINES *continued from page 148*

ter, Badacsonyi) Riesling, made of the famous German grape. Less familiar are Furmint, Keknyelu, and Szurkebarat. They are all strong-flavored, fragrant, and faintly sweet—wines of tremendous character. Like the pepper-hot goulash that is the heart of Hungarian cooking, they are eminently keepers-out of the cold. If you want a special and different white for winter drinking and can find it in your local store, Hungarian fits the role perfectly.

This is not to say that other white wines are not appropriate to winter dinners. The brilliant, brittle quality of young Muscadet or Gros Plant is perfect with oysters, clams, mussels, and other fruits de mer, while the scented dryness of a fine Pouilly-Fumé or Sancerre tastes especially good with crab or lobster. Rich chicken and sweetbread dishes call for the suavity of the great white Burgundies. The softness of a good Traminer or Gewürztraminer from Alsace or California is a delicious accompaniment to pork or veal and to a choucroute. Recently I discovered some superb California whites from Stony Hill Vineyards. The proprietor limits his output to about 375 cases a year, and unless the wine reaches his standards, it is not marketed. Both the Riesling and the Traminer are extraordinarily good—equal to any of the best California whites.

Wines for fireside sipping

The wintriest of all wines, port, was an invention of the age before central heating, when the winter weather was felt almost as much indoors as out. Snug before the fire with a glass of port, footstool, dog, and decanter, the contented drinker could watch the contrasting, flickering reds of firelight and wine and forget the needles of icy draft whistling through the house. By these standards, however deep the snow, however loud the wind or bitter the frost, our winters are feeble, emasculated affairs, and it is easy to see why port is no longer on every sideboard as it used to be.

It is in the memory of winters past, rather than in any great need of inner warmth, that port tastes so extraordinarily comforting and appropriate at this time of year.

The port to keep on hand, the ideal wine to offer if guests come round on a stormy night, is called after its color—tawny. This is port that has been kept for many years—often as many as thirty—in casks in Portugal. Time fades its original deep ruby to the brick-red color the wine trade knows as tawny, and smooths its taste into the richest, roundest, most luscious sweetness in the whole world of wine.

The finest California ports can be compared with the original Portuguese wine. Two brands, in particular, stand out as totally appropriate to winter: any of the ports made by Walter Ficklin, and one put up in curious pink heart-shaped bottles by Paul Masson.

Finally, the ultimate, logical thing to do with wine in very cold weather is to drink it hot. The custom of mulling, or heating, wine is as old as wine itself. Even a purist Frenchman would approve—providing always that you use an ordinary wine, not a fine growth. An inexpensive California Burgundy, sold in gallon jugs, is an ideal basis for a mull.

To mull wine: Slice an orange. Stick twenty cloves into a tangerine. Peel the rind from a lemon. Put the orange slices, tangerine, and lemon rind into a large enamel saucepan and add half a cup of sugar. Pour over it a quart of red wine. Heat gently until very hot, but not boiling. Add a wineglass of brandy, cherry brandy, or rum, and a stick of cinnamon. Stir gently and serve as hot as possible. Some people grate nutmeg on top, a trick that improves the flavor, but makes the wine cloudy: it is a matter of priorities.

We can welcome winter as a time to taste and savor the richest and most comforting of wines.

INSURANCE *continued from page 32*

ly damages someone else's property, your insurance company will pay up to $250, regardless of who is at fault—or, as it can happen, when no one is at fault.

Unlike the days when every well-insured home required a fistful of policies, often with overlapping provisions and invariably confusing to the layman, the modern homeowner's policy has become a model of comprehensiveness. Today a single policy not only protects you and your property against natural and society-induced perils; it also contains within its design a great degree of flexibility.

But comprehensive as the homeowner's policy may be, there remains one obligation which your insurance company cannot assume. That is the responsibility for making your policy work for you. Every company today urges you to know what is in your policy. By spending a little time studying its provisions, you will not only learn how you are protected, but whether that protection is adequate.

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7-71

House & Garden

INCORPORATING **LIVING** FOR YOUNG HOMEMAKERS

FEBRUARY, 1967

VOL. 131 NO. 2



GR[illegible]BY

On the cover: Spring, breezing in with a tonic in every pocket, brings this bracer for winter-weary rooms—silver walls to wrap bright, clear, Botticelli colors in a shimmer that makes them seem even fresher. Today's growing intrigues with nicety of detail and with things Far Eastern also are reflected in the pair of Indian wooden stools carved into a facsimile of lace paper, lacquered white, and set in tandem to make a table. The lamp table, its top scrolled like the neck of an ancient lute, is also from India, and the silver wallpaper's pattern is pure Taj Mahal. Interior design by Edward Zajac and Richard Callahan for Henri Bendel. For more silver-walled rooms, see page 136; for more details that make all the difference, page 99.

Decorating

36 Connoisseur's Corner: Decorative globes
99 Imaginative details can make all the difference
110 Serene house: Unexpected detail
116 How to wake up an old-fashioned house: color and pattern
132 It's the detailing that counts
136 Glistening news: Silver walls

Building

120 The pleasures of detail in a thoughtfully planned house
142 New shapes to live in
162 Building information

Creative Crafts

140 How to make macramé

Entertaining

14 Notes for the hostess *by Diana Bryan*
148 Corkscrew: Sherry— *by Hugh Johnson*
149 House & Garden's Winter Vegetable Cook Book *by Nika Standen Hazelton*

Music

18 Looking and Listening: Video tape recorders

Gardening

128 How to build excitement into the simplest garden
168 Gardener's Month: Use your fence as a landscape divider
172 Notes for February gardeners

Kitchens and Housekeeping

38 The notes of a happy housekeeper *by Mary Elizabeth Falter*
164 Built-in vacuum cleaner systems

Features

16 What's new for living
24 Antiques questions and answers *by Louise Ade Boger*

Travel

32 Going places, finding things in Lima, Cuzco, and Machu Picchu *by José Wilson*

Reader's Service

40 Shopping Around with Betty Fitzgerald
159 Gourmet's Guide
162 Shopping Information
174 Best in Booklets

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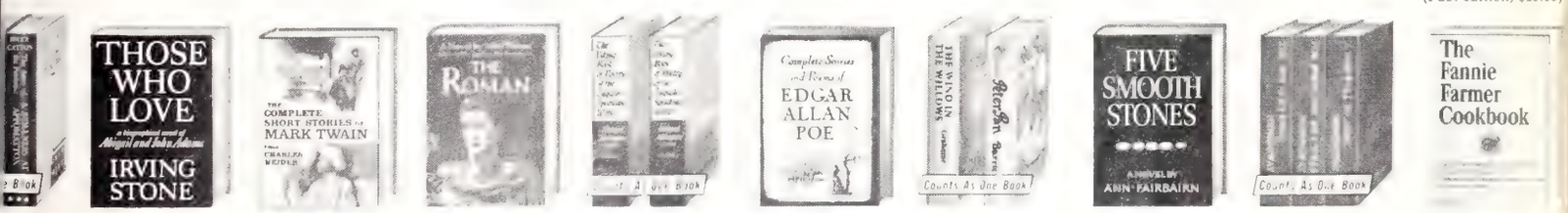
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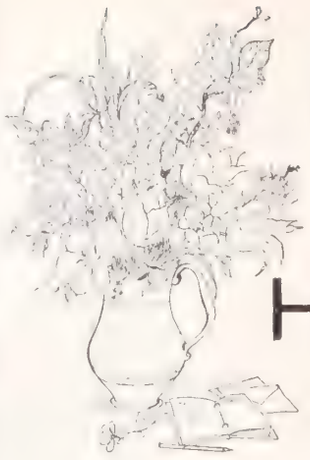
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Notes for the Hostess

BY DIANA BRYAN

After a long and tiring drive to spend a long weekend with some friends a while back, we really appreciated their thoughtfulness upon our arrival. Instead of being rushed right into a conversational whirl, we were shown to our room where a miniature refreshment stand had been set up for our private pleasure. On a small table were assorted bottles of liquor, splits of soda, a pitcher of water, a bucket of ice, two sizes of glasses, even a plate of olives, cocktail onions, and lemon peel. In case we preferred another kind of fortifying, our hostess had also provided a small electric coffeepot and coffee cups. It was wonderfully relaxing to be able to have a drink, unpack our clothes, and get ready for dinner in peace and quiet. And each evening thereafter, when we repaired to our room to dress, we found a small basket of apples or pears waiting for us—plus a thermos of ice water and the evening paper.

In re courtesy to an overnight visitor: it is no more than considerate to remember that a striking clock to which you may be thoroughly accustomed can destroy a guest's sleep appallingly. Surely there is some way of muffling it.

Too many people think of mincemeat as only for making pies and for that, only during the winter holiday season. Actually, it is a treat you can enjoy the year-round. I am partial to baked apples stuffed with mincemeat, and poached pears served with mincemeat. A mincemeat parfait is delicious in either hot or cold weather. On the spur of the moment, I have even made mincemeat-and-poundcake sandwiches for tea, and everyone loved them.

Tart shells are another culinary item too often used in just one fashion, but they are really quite versatile. For a very special first course, I like to pile tart shells with lumpfisk caviar mixed with chopped hard-cooked egg, seasoned with a whiff of onion and lemon juice, and topped with a dollop of sour cream sprinkled with chopped parsley. Small shells filled with creamed mushrooms are marvelous with roast beef; filled with creamed spinach, they do wonders for fish. Goldenrod eggs in shells of slightly larger size make an easy, delectable main dish for a brunch, accompanied by bacon or a sausage.

At a party last weekend I was introduced to a new hors d'oeuvre I had never thought of before: miniature crepes farcies, 2 inches long and filled with crab meat. *Formidable!*

The traditional patterns of Spode dinnerware—both the Lowestofts and the bone china—must be familiar to everyone. But not long ago two Spode extravaganzas I had been unaware of came to my delighted attention. One was the hand-painted Audubon series in white china beautifully decorated with twelve birds of brilliant plumage—a different bird on each plate or cup. The plates have a Hamburg edge set off with 14-carat gold and worthy of the superb artistry of the paintings.



My other discovery was that for anyone who craves true *fin de siècle* elegance, Spode will monogram a china service, or even a dozen plates, in color or in gold. What a superb present for a very special occasion!



Vacation home of architect Daniel G. Volkmann, Jr., Alpine Meadows, California

We asked 1000 architects to help you decide how to build. 3 out of 4 built their own homes of redwood. Is that any help?

For a free booklet, "Redwood Interiors," featuring redwood in architect-designed homes, write: Dept. V, California Redwood Association, 617 Montgomery, San Francisco, Calif. 94111. Member mills of the California Redwood Association: Union Lumber Company • Simpson Timber Company • Louisiana-Pacific Corporation • Rockport Redwood Company • The Pacific Lumber Company • Willits Redwood Products Company • Miller Redwood Company • Arcata Redwood Company

What's new for living

AN ELECTRONIC WATCHMAN FOR VACATION HOMES. A small plug-in device—the "Winter Watchman"—acts as a sentry against one of the homeowner's most dreaded problems: the freeze-up of heating and plumbing pipes when the family is away from home for a few days. To work the watchman you set the dial for any temperature from 30 to 60 degrees and connect the device to a lamp which automatically turns on if the temperature drops below that level, thus giving a cooperative neighbor the cue to visit the house and turn up the heat. Priced at $10.50. Honeywell Inc., 2701 Fourth Avenue South, Minneapolis, Minn., 55408.

TWO SHADES TO A WINDOW. A decorative way to control the quality of daylight in a room was recently introduced in the form of color-coordinated shades to be hung in pairs. One is an opaque shade for keeping out the sun. The second—to be hung between the opaque shade and the window—is translucent enough to admit light, but still it preserves privacy. Each comes with a decorative border, and the opaque serves as a valance when not in use. By Breneman, Inc., 1133 Sycamore Street, Cincinnati, Ohio, 45202.

A PATTERNED SLEEPING BAG INTO A COMFORTER. A good-looking cousin of the conventional Army-Navy store bedrolls for boating or camping trips is designed, not for outdoor use, but for children or teenagers to take to each others' houses for overnight visits or slumber parties. "The Traveler" can be used as a sleeping bag for sleeping on the floor, or unzipped and spread out to make an extra cover for a bed. One side is covered in a solid color, the other side in a choice of two prints, both Moorish in feeling. The filling is Dacron and the whole bag is machine washable. Complete with matching tote bag for $15. N. Sumergarde & Sons, 261 Fifth Avenue, New York, N. Y., 10016.

SECOND HOMES ABROAD. Both Americans and Europeans are beginning to acquire second homes in some of the new communities of high-rise apartments that are springing up in picturesque European locales. Some of the apartments can be purchased, some are available on lease for minimum periods. And the prices range from those keyed to moderate budgets to those for the very affluent. Common to most of them: a management that assumes maintenance chores; the luxury of American appliances; an idyllic ambiance, with nearby entertainment and shopping centers. Two such communities now in existence are La Noble Contree—high in the Swiss Alpine ski country, near Montana Crans, overlooking the Rhone Valley—and Cala Salions, 150-acre site on Spain's Costa Brava. For information on La Noble Contree, write: Housing Properties Inc., 80 Park Avenue, New York, N. Y., 10016. For Cala Salions: Panorama Properties, Inc., 917 15th Street, N. W., Washington, D. C., 20001.

Continued on page 163





Above: typical Swiss chalet architecture of La Noble Contree. Right: passageway in one of its apartments.



VIVE LA REINE! ***Touraine by Drexel . . . Queen of the French for 30 years!*** Enthroned by its charm . . . its lovely cabriole leg and carving never equaled by anyone near Drexel's price . . . by the frank femininity of boudoir pieces and Pompadour Whites . . . by a bolder design for dining in Parquet Brown. Important? With fashion trumpeting French today—the elegant, formal French of *Touraine*—this is indeed the time to buy *Touraine*. To see all of it send 50¢ for the booklet collection of Drexel furniture styles to Drexel Furniture Co., 201 Huffman Rd., Drexel, N.C.—*a Division of Drexel Enterprises, Inc. The most trusted name in furniture . . .*

by Drexel



Florentine Lace, Spanish Baroque and Classic

...other patterns, write Reed & Barton, Dept. HG-27, Taunton, Massachusetts 02780.

See how Reed & Barton sterling ignites with color
to reflect the richness of the Renaissance, the grandeur of Spain,
and the romance of a red, red rose.
If you always thought sterling looked silver, look again.

REED & BARTON



The concert hall piano for people who don't give their concerts in a concert hall.

A piano that sounds its best in a concert hall can sound wrong in a living room. There's a reason.

To keep music lovers happy in the concert hall, you need a piano that rates high in both tone and volume. But put the same piano in a living room, and it might just drive everyone out. The sound is too big.

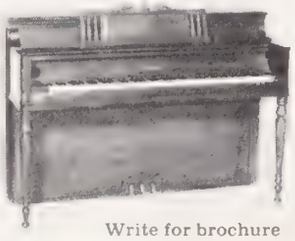
Now take Chickering.

We have all the richness and sonority it takes to please the critical ear. It has the concert hall tone all right. Only we make the volume on strictly a living room scale. After all, you don't have to reach people in the balcony.

Our action is smooth and swift enough for professionals. Or for someone who just wants to playfully finger out Brahms' Lullaby.

You'd have to say Chickering is somewhat intimate. It's more friendly around the price tag, too.

The plain fact is, we've done more than anyone else to improve the sound and mechanics of pianos. And we've been doing it longer (144 years to be exact). So there's no reason we can't say our family piano sounds as good as anyone else's concert piano. We've simply never cared to be loud about it. That's all.



Write for brochure

Chickering

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East Rochester, New York A Division of Aeolian Corporation

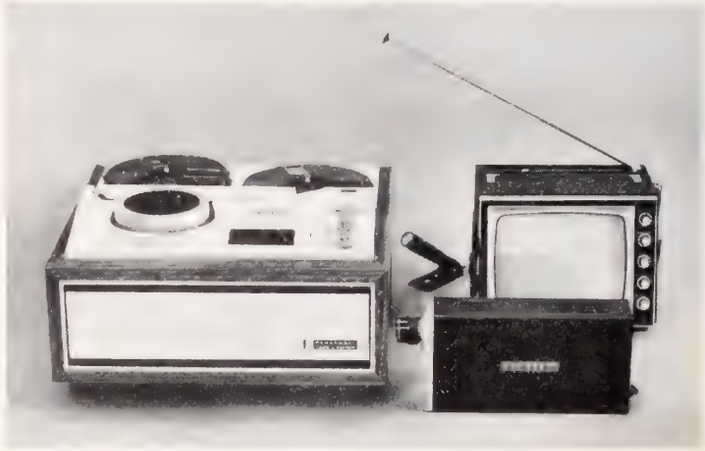
VIDEO TAPE RECORDERS

The liveliest advance in electronics since Color TV, they make "instant" sound movies—original or copied

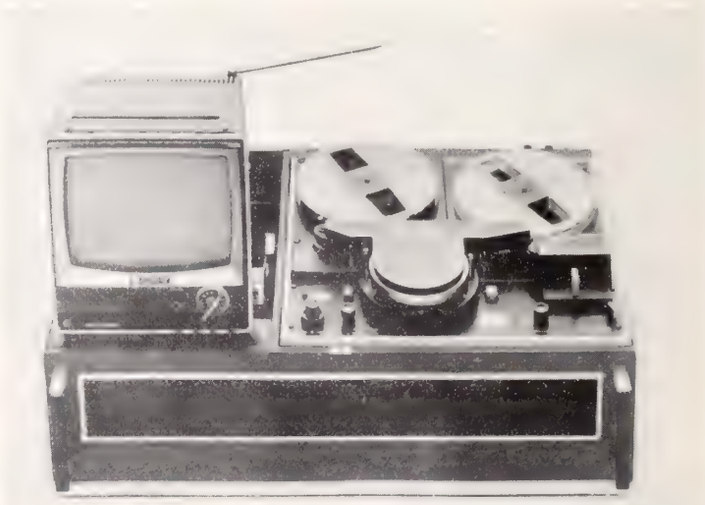
Now that the audio tape recorder has become a fairly familiar fixture around the house, its greatest asset (not counting pure fun) has turned out to be its prowess as an educator and note-taker. In view of this achievement, it was inevitable that, in time, a video tape recorder (VTR, for short) be perfected. And today it has. You can have your choice of a good half-dozen of these wonderful tripart machines, each the pride of as many manufacturers.

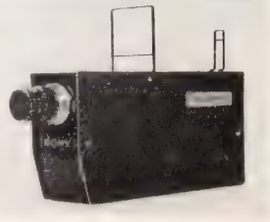
There is nothing new, of course, about silent home movies, but home movies with sound, made possible by simultaneous audio and visual taping, are barely a year old. In both types of tape recording, the basic method is the same. Sound or visual images are converted by a microphone or camera to varying electrical signals that register patterns on a plastic tape coated with iron oxide. When the process is reversed and the electric signal is amplified through

Continued on page 22



Whatever the manufacturing aegis, basic equipment is the same: recorder, camera, and monitor. (Microphone is considered a camera adjunct.) Panasonic's VTR, called Tac-A-Vision, has all the advantages of solid state, will operate on regular AC household current.





Very compact, the Sony Videocorder has the monitor incorporated in the cabinet, making the "package" less complicated to transport. All you need is the heft to lift 65 pounds, plus camera and tripod. Solid state, AC current.

"Mommy! Daddy!

I can read Dr. Seuss all by myself!"



You'll know something special is happening the moment your child first turns, wide-eyed, from the lovable DR. SEUSS creatures to the words that tell about them. As she follows the print, excitement grows until the secret can't be kept a moment longer and she shouts: "I can read it myself!" That's the way love of reading starts . . . with beguiling BEGINNER BOOKS by Dr. Seuss and his friends . . . full of fun and written in easy "beginner" words.

Take these

3 BEGINNER BOOKS

FOR $1.49

(Publisher's Catalog price $5.85)

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Good Housekeeping

with trial enrollment in the Beginning Readers' Program







Once, most children's books were too hard for beginners, or so dull they took the edge off a child's desire to read. Then DR. SEUSS created "The Cat in the Hat"—a hilarious tale written in easy words a beginner can read on his own. Children, parents and educators loved it. Now the idea has been expanded by Dr. Seuss and other gifted writers and artists into a planned program of irresistible BEGINNER BOOKS.

A whole parade of sunny, funny books in words young children know or can easily learn!

The value of the BEGINNING READERS' PROGRAM goes far beyond the glorious illustrations and fascinating stories. Each book makes reading more fun and easier than ever, because it is written in simple, basic words your child has already learned or can quickly pick up. The stories tell about such wonders as dogs who can ski, a polka-dot animal who wants to get *into* a zoo, and a bird who thinks an airplane is his mother. No wonder TV and comic books soon step aside.

Four isn't too early for BEGINNER BOOKS. Read them aloud to pre-schoolers and they become even more eager to start reading on their own. At *five, six and seven,* the books help a child discover how much fun reading is when she can do it by herself. **Eight isn't too late.** That's when reading problems can arise and create other tensions about school. BEGINNER BOOKS restore the relaxed attitude and confidence so important to progress.

BEGINNER BOOKS are durably designed to live with a small child. They are in at least three bright colors and large readable type. As a member of the BEGINNING READERS' PROGRAM, your child will receive a BEGINNER BOOK every month and you will be billed only $1.49 plus a small mailing charge, instead of the publisher's catalog price of $1.95. After four monthly selections, you may cancel any time.

Our Introductory Trial Offer

Prove the benefits of the BEGINNING READERS' PROGRAM by accepting the three books shown here—a $5.85 value at the publisher's catalog price—for $1.49. Even this small investment in your child's reading and school progress carries no risk. Ten days' trial must convince you the program will stimulate your child's appetite for reading, or you may return the three introductory books and owe nothing. If we prove our point, have you ever seen a greater bargain? Fill out and mail the attached card (or coupon below) today!

COME OVER TO MY HOUSE
by Theo. LeSieg illustrated by Richard Erdoes

This happy new book takes a young reader to all kinds of houses in many lands. He'll learn how other children eat, sleep and play. And he'll discover how much alike people are no matter how different they may seem or how far away!



GREEN EGGS AND HAM
by Dr. Seuss

Using only simple words, Dr. Seuss shows how even something as unfamiliar as green eggs and ham is worth trying—it may turn out to be delightful!



Bennett Cerf's ANIMAL RIDDLES

"When is it bad luck to have a black cat follow you? . . . When you are a mouse!" Of course! Mr. Cerf's wit combined with Roy McKie's lovable illustrations are sure to captivate your child.

Illustrations with • © 1960 by Dr. Seuss

Four isn't too early . . .



IF REPLY CARD IS GONE—MAIL THIS COUPON

THE BEGINNING READERS' PROGRAM, Dept. X-6
A Division of Grolier Enterprises Inc.
845 Third Avenue, New York, N. Y. 10022

Please enroll my child in the BEGINNING READERS' PROGRAM and send at once the three BEGINNER BOOKS pictured here, for which you will bill me only $1.49 plus a small mailing charge. If not delighted, I may return these books within 10 days and owe nothing. Otherwise, each month thereafter, you will send my child another BEGINNER BOOK for which I will pay only $1.49 plus a small mailing charge (instead of the publisher's catalog price of $1.95). I may cancel enrollment any time after purchasing four monthly selections.

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This offer available in Canada. Canadian residents mail coupon to New York address. Shipment of books and all services will be handled within Canada.

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a speaker or TV tube, the original sound or picture is reproduced.

Video tapes may be played back immediately without processing by connecting the recorder to a television monitor. Tapes may be erased, in part or entirely, and reused hundreds of times without loss of quality.

Certainly the reusability of the tape is a welcome factor, since one running less than an hour costs about $30, not a bagatelle when added to the original investment of $600 to $1,000 for the basic equipment trio of recorder, camera, and monitor. Not that you can't spend more. A professional video tape-recording camera that produces pictures of documentary quality costs $15,000. In time, however, you may spend less. Reportedly, it will soon be possible to convert a home TV into a monitor for about $30, thus taking a good nip out of the initial outlay.

The scope of home movie making is infinite. Favorite or special television plays or concerts that may never be repeated can be taped with the push of a button—even if you are not at home to supervise the process. Timers—quite like those on an oven—do the trick. Portable enough to be carried fairly far afield, the equipment can also be transported and plugged in at the scene of any event that promises to be worthy of recording. Athletes find the tapes of games and track meets of enormous help in pinning down exactly what went wrong or right and why. Actors (the braver of them) are equally eager to find out how they really walk and talk and look. Tape will tell them: "Nothing," one tyro says, "is quicker at catching your bad mannerisms."

But even if you have never wound up in the pitcher's box (and don't intend to) or strode the boards (and would swoon dead away if you had to), as long as you can point a camera, you can make a movie—playing it back and erasing as you go until you have achieved a perfection which, although it may not be D. W. Griffith's, will be rather more precious. It will be yours.

If you cannot point a camera, or do not care to, $50 will buy you an hour's program of "canned" or pre-recorded video tape. So far, most of these entertainments are in the pop-combo and folk-music category, but there are plans afoot to tape the performances of classical music in Europe where production costs are lower. Before long you will in all likelihood be able to buy Leonard Bernstein's Young People's Concerts which are already on tape and waiting only for the contracts to be signed to effect their release.





A pioneer in the VTR field, Ampex presents its recorder in a rugged carrying case with built-in handles. Foreseeing the future, the set is designed to be modified for color at some moment to come. Solid state; AC current.

Cast an enchanting spell in your garden!

Let the entrancing pink magic of this new Hybrid Tea Rose transform your garden into a wonderland of beauty and fragrance. Bewitched is really a rose lover's dream come true—a continuing profusion of florist-type, exhibition blooms on tall, vigorous growing plants. Its gracefully pointed buds, captivating fragrance and non-fading pink color will charm and delight you for years to come. Plant Bewitched this Spring and prepare for enchantment. Available at your local nursery or through your favorite mail order rose catalog.



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A DESIGN EXPERIENCE,
IN STEEL, WOOD AND WOOL.

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Steinway—let me count the ways

There have been many love affairs between music-lovers and the Steinway. "There's nothing like it in the world," says Rubinstein. "This glorious instrument" (Casadesus). "The most important thing in the world to me next to music itself" (John Browning). They like its tone, its sensitive response, and the quality construction that makes Steinway the most durable piano. Make it your investment.

Steinway & Sons 113 W. 57th St. New York

Please send for color catalog B.

Antiques Questions & Answers

By Louise Ade Boger



FRENCH SWAN NECK CHAIR

We wish any information you can give on this chair. The woman we bought it from told us it had been brought to Texas by the daughter of an early governor of Tennessee, who had ordered it from France. Will having the chair refinished decrease its value?
B.A.F., Jr.—Corpus Christi, Tex.

Your armchair is called a swan neck chair because of the shape of the arms, a detail common to both the French Directoire and Empire styles. The winged leg and animal foot are believed to suggest the winged griffin—a motif found in ancient Egyptian furniture and again in the Empire period, around 1810 to 1830. The value of an old piece is always greater if it still has the original finish. If you consult an expert finisher, he will know how to refurbish the old finish by merely rubbing and cleaning.



NAPOLEONIC CLOCK

I would like very much to know the age and origin of this clock which has been in my family for several generations. The base is ebony and the case, tortoise shell inlay. The movement is marked on the back "Vincent." E.H.H.—Augusta, Me.

Your lyre-shaped clock, covered with a glass dome, appears to be French of the Napoleonic period. The maker, Vincent, is listed as working in Paris in the year 1812.

Could you date this pitcher for me? The mark on the bottom reads: "D.E. McNicol, East Liverpool, O.," and below that, the number "1118."
R.J.—Memphis, Tenn.

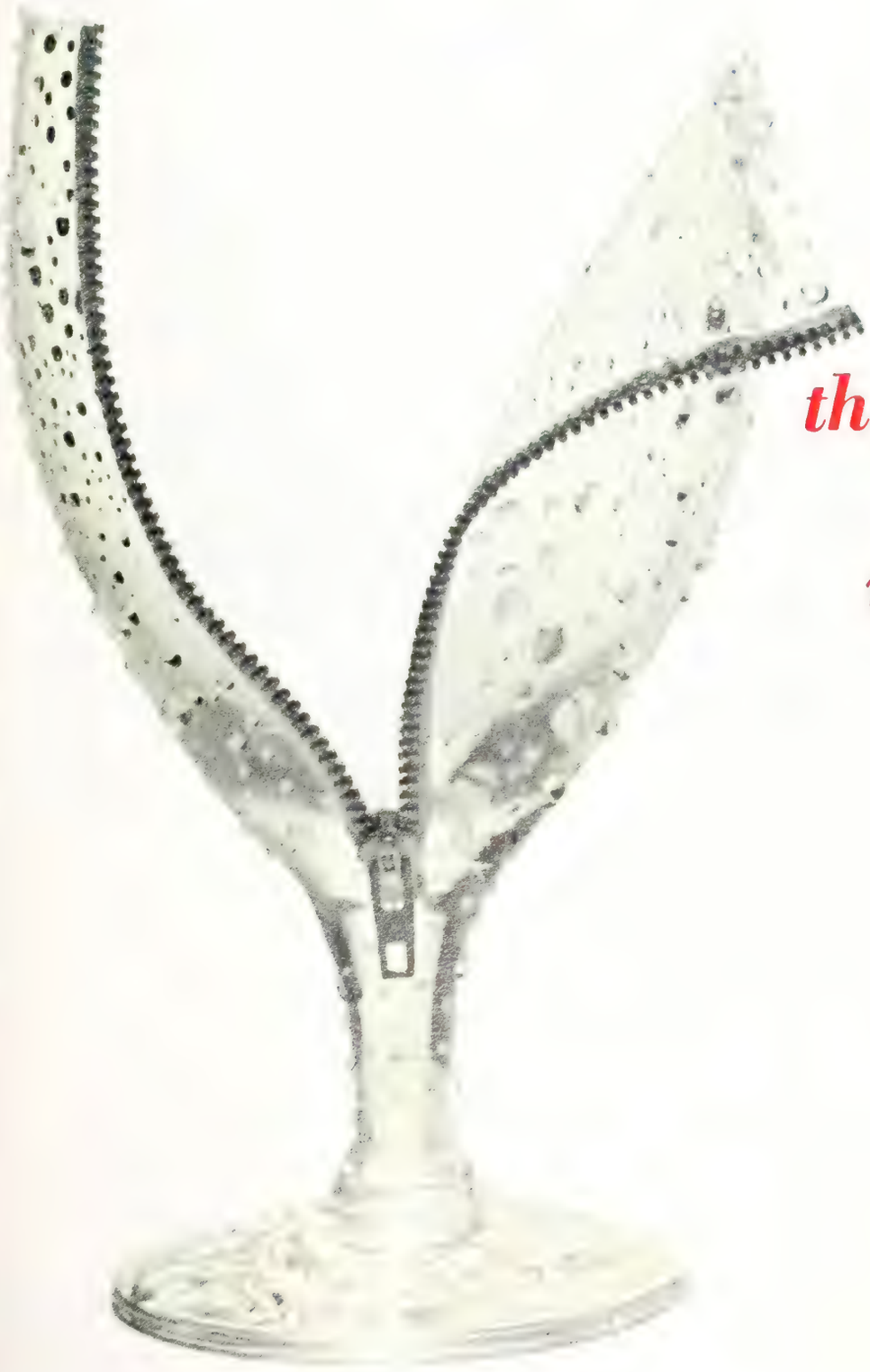
Your earthenware pitcher was made between 1892 and 1900 which were the years when the McNicol pottery was in business in Ohio. "1118" was the number of the model.

Continued on page 26



OHIO EARTHENWARE

New Dishwasher **all** *with built-in spot remover*



Strips away the invisible film that causes water to spot



What causes water spots? An invisible film. It clings to glasses, silver, dishes. Water drops stick to it and dry into spots. Now dishwasher **all** with its built-in spot remover penetrates this invisible film, strips it away. Now, water drops can't stick, can't spot. Go on. Try it. You'll see.



CIRCA 1858 IN THE HENRY FORD MUSEUM COLLECTION—exquisite reproductions to delight you who cherish the best of our past, and all who understand that the truly interesting is the bringing together of beautiful things in any theme. Of lustrous flint glass like the originals, with brilliance and sparkle for most elegant dining. Handmolded — to fortify everyday enjoyment. Crystal, blue, olive green, ruby—complete service in one of the loveliest old patterns for the liveliest new look in decorating . . .

ARGUS

by

Fostoria

Fostoria Glass, Dept. H-7 Moundsville, W. Va.



All Argus pieces available in crystal, blue, olive green, ruby. See them at your Fostoria Dealer.

ANTIQUES

continued from page 24



AMERICAN LOW-POST BED

Can you tell me the approximate age of my walnut "cannonball" bed? It ha round wooden pegs in the posts and oblong pegs in the rails.

D.B.H.—Walnut Ridge, Ar

Your low-post bed with cannonball finials is typical of designs made l American cabinetmakers between 1825 and 1840.



AMERICAN MAJOLICA

This mark is on the back of my leaf dish—an heirloom. Can you tell me anything about it?

M.K.—South Amboy, N. J.

Majolica is tin-glazed redware, and "Etruscan majolica" was the trademark used by the Griffen, Smith & Hill pottery in Phoenixville, Pa., 1879-1900.



AMERICAN PARLOR STOVE

This little cast-iron stove is only 24 inches long. It has ship designs on the side and is marked on front and top "1839 Plymouth, Vt.—No. 7—Tyson Furnace." For what use was it made? *A.G.—Bay Port, Mich*

Stoves such as yours were used in farmhouses for heating the farmhouse parlors. They were not designed for cooking. The Tyson Furnace was the name of the mine where the iron ore was secured and smelted. By 1850 the Tyson mine was closed and wood-burning stoves no longer made.



I have a 4-inch-high bust of Lincoln made entirely of ground-up currency. It had a sticker on the back with $75,000 written in old script. What is its origin?

W.H.T.—Monroe, N. Y.

Between 1876 and 1928, worn out and mutilated currency returned to the U.S. Treasury Department was macerated to pulp and sold to the contractors who offered the highest bids. They had it made into busts of prominent Americans and replicas of national monuments, which were sold in Washington as souvenirs. Since the sale of the pulp was discontinued in 1929, your bust would date between 1876–1929. The "$75,000" sticker on the back might have been meant to suggest the amount of currency it contained, but this would have been impossible to estimate once the paper had been macerated.

BREAKTHROUGH! New Culligan automated electronic water softener



her automatic water
fteners are recharged at
e-set times. But because
usehold water usage
ries, recharging can
too soon or too late.
ew Aqua-Sensor keeps
ce with your water
mands—never lets
u run out of soft
ater, yet never
charges needlessly.

lly Automated. Just as a thermo-at detects the need for heat, ua-Sensor detects the need for ft water. No timer clocks to set, itches to flip, or buttons to push. er.

Unlimited Soft Water. If house guests arrive, if you have extra loads of washing, if the bath and shower are extra-busy—no problem. You always get clear, filtered soft water.

Efficient, Economical. If you are away for a day, or on vacation for a month—no problem. Aqua-Sensor does not recharge. If the hardness of your water supply varies—same answer. Aqua-Sensor recharges only when needed. Saves salt, saves water.

How Aqua-Sensor Works. There are two sensors located at the bottom of the ion-exchange resin bed. When hard water reaches the upper sensor, the lower sensor is still immersed in softened water. The sensors electronically detect the difference and signal the solid-state controller. At the proper time, the unit automatically recharges.

Nothing Else Like It. You'll be tempted to call our new product Edison or Einstein. For a demonstration of its revolutionary new water softening genius, call and say





CULLIGAN MARK 3 WITH AQUA-SENSOR Features a separate plastic salt storage container.

FOR INDUSTRY! NEW HI-FLO 5 AQUA-SENSOR Saves up to 36% on salt and water. Purchase or lease.



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until you've tasted



Tia Maria
JAMAICA'S HAUNTING LIQUEUR

(EVEN IF YOU NEVER GET THERE, BUY TIA MARIA... AND DREAM)

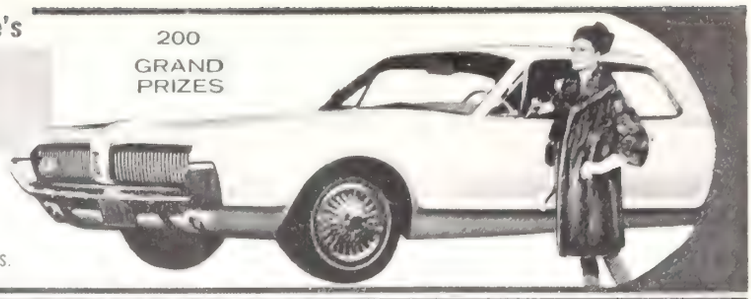
You may have already WON in The Longines Symphonette's

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1926 • **In A Little Spanish Town**
1929 • **Great Day**
1921 • **My Man**
1929 • **Pagan Love Song**
1920 • **Margie**
1929 • **Broadway Melody**
1926 • **Where'd You Get Those Eyes**
1926 • **What Can I Say Dear After I Say I'm Sorry**
1922 • **Toot, Toot, Tootsie Good-bye**
1929 • **Singing in The Rain**
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Memorable songs from "THE GOLDEN TWENTIES"

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The ruined Inca fortress of Machu Picchu, now frequented solely by tourists, flocks of grazing llamas. In the background is Huayna Picchu.

GOING PLACES, FINDING THINGS IN

LIMA, CUZCO, MACHU PICCHU

BY JOSÉ WILSON

Travel nowadays is a quick study in contrasts. In a matter of hours, winter is exchanged for summer, today for yesterday, a sophisticated city for a primitive village. I can think of no country I have visited where you are more conscious of this than in Peru. In a day you can step back in time seven centuries, from the hustle of twentieth-century Lima to the overwhelming, untouched grandeur and solitude of Machu Picchu, the Inca fastness that, hidden from Pizarro's despoiling army, lay secret, sleeping and secluded in its great green mountain bowl, until Hiram Bingham, a Yale professor and one-time U.S. senator, discovered it in 1911. The contrast is compounded if you start your trip, as I did, in New York City and change both climate and country overnight by taking Braniff International's non-stop seven-hour and thirty-five-minute flight to Lima.





Vestiges of Spanish splendor catch the eye in and around Lima. ABOVE LEFT, *a phalanx of crowned lamp posts at a house entrance in San Isidro.* ABOVE RIGHT, *façade of the sixteenth-century church of San Agustin.*

Lima

Pizarro's capital as well as present-day Peru's, Lima is the first step back in time. Despite the fact that this is a modern city with its quota of sleek, white, skyscraping buildings topped by neon signs, there are still many reminders of the days of conquistadorean splendor—the Great Plaza de Armas, the colonial churches and old houses, narrow side streets overhung by shuttered balconies and lined with heavy wood doors that open to quiet courtyards. One of the most felicitous examples of the Spanish style is the Torre Tagle Palace on Jirón Ucayali, dubbed a palace (which it hardly resembles) because the fourth Marqués de Torre Tagle served briefly as president of the young republic of Peru. The interior and exterior are a lighthearted and utterly harmonious medley of the styles favored in Spain, from Baroque, Churrigueresque, and Plateresque to Sevillian, Moorish, and Arabian. Around the pebble-paved central patio is a second-floor gallery with a wedding-cake charm—festooned with wood arches painted pale pink and white, lined with brilliant blue and gold *azulejos*. The small family chapel is burnished with gold leaf; wooden doors, windows, and soffits are carved within an inch of their lives. Overhanging the street are two enclosed balconies screened Moorish-style with fretted mashrabia screens, where presumably the Torre Tagle ladies took the air and took in the passing scene without being observed. Light, bright, and airy, the house is a small gem. Although part of it is now used as offices by the Foreign Ministry, it is open to the public.

Whereas the Torre Tagle Palace makes history come to life, the main museums devoted to pre-Columbian artifacts have the impersonality common to museums the world over. Two of the most outstanding are in the suburb of Pueblo Libre, the Rafael Larco Herrera Museum at Avenue Bolivar 1515 and the (*Continued on next page*)



CARL FEHLTZ





In Cuzco, Spanish Colonial buildings rise on Inca foundations near the Plaza de Armas. . . . the heart of the Sacred City, now dominated by . . . steeply . . . wind down . . . a mestiza woman works at her loom.



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Museum of Anthropology and Archaeology at Plaza Bolivar. The Larco Herrera Museum, a white, modernized colonial house wrapped in a walled garden of green lawns, geraniums, cacti, and bougainvillaea, contains a staggering collection of 40,000 pieces of pre-Columbian pottery ranging from 2000 B.C. to the Inca era, as well as textiles, gold, wood, and copper. In a smaller building, carefully locked but opened on request, is a rather endearingly naïve—and not at all shocking—display of pottery erotica. No such license is allowed at the larger, more formal museum. Here the ceramics, textiles, stone carvings, mummies, and household objects are arranged in a logical, explanatory sequence and you can distinguish the subtle differences between the various ancient Peruvian cultures, of which the Inca was the last and most powerful. Such is the continuity of design in Peru that many of the Indian handcrafts made today, especially the weavings of the Quechua Indians, are direct descendants of the forms, motifs, and geometric patterns of these ancient treasures.

This is equally true of Peruvian food. Corn and potatoes, chiles and wild herbs are still staples of the Indian diet, as a tour of any street market will show. Even in Mexico I have never seen such an exotic assortment of chiles, of all shapes and colors from white and pale yellow to purple and bright red, and the potatoes (Peru, the home of the potato, grows some hundred-odd varieties) are equally strange—black, purple, orange, spotted—like potatoes in a psychedelic vision. The market stalls flaunt great calabashes of fiery red and saffron-yellow chile sauces, and annatto, the tiny reddish spice found in many Peruvian recipes, neatly packaged in corn husks.

Peruvian cuisine has no parallel among the countries of Latin America. While it is certainly spicy and occasionally scorching, there is a subtlety and imagination in the combination of ingredients that lifts it far above the primitive level. Half the fun of eating Peruvian food is to attempt to detect the flavors—and more often than not you are foxed by encountering something totally alien. A green dipping sauce for *anticuchos*, the little skewers of grilled beef heart, defied analysis. The flavor was definitely mint, but no mint I knew. Later in the Cuzco marketplace I bought a huge bouquet of wild herbs and by dint of sniffing and nibbling, pointing and asking "*Que es?*" identified it as a wild mint called *huacatay*. There is a very good and authentic book on Peruvian food, *Comidas Criollas Peruanas* (Peruvian Creole Food Cook Book) by Francisca Bayllon that can be bought in Lima bookstores. In both Spanish and a side-by-side English translation, it gives Peruvian recipes, from *anticuchos* and *escabeches* to *chicha*, a heady fermented brew made mainly from corn.

Luckily there are at least four excellent restaurants in Lima where you can get the taste of real Peruvian cooking (always an essential prelude to trying out a recipe). Canela Fina in San Isidro and Karamanduka in the Plaza de Acho Building are both folklore restaurants where, while eating, you are diverted with songs and folk dances. Las Trece Monedas, a beautiful, antique-strewn restaurant in an eighteenth-century mansion, and Le Pavillon, noted for its fine Continental cooking, both have Peruvian dishes on the menu.

At Le Pavillon, owner Roger Piaget ordered a typical sampling for our luncheon party. First we had, as appetizers, smoked salmon trout from Lake Titicaca; french-fried yucca with a sauce made from avocado, mayonnaise, and yellow chile; *cebiche de corvina*, white fish fillets "cooked" in a marinade of citrus juice, onion, and chile and served with a slice of sweet potato and corn cob. After these delicacies came *picante de langostinos*, large prawns in a spicy sauce; *lomito saltado criollo*, beef tenderloin Creole-style; and for dessert, the fragrant soft-fleshed tropical fruit called *chirimoya*, with orange juice poured in the center. The before-lunch cocktail was, of course, the ubiquitous and delicious Pisco Sour, made from the local light brandy and lemon juice. For this, you shake 2 jiggers of Pisco, ½ jigger of sugar syrup, the juice of ½ lemon, and ½ an egg white with cracked ice, strain and tinge the foamy top with a quick dash of Angostura bitters. Pisco is cheap in Peru, expensive in the States, so it is well worthwhile devoting your liquor allowance to it. Good brands can be bought in the Lima airport shops, en route home.

I found the shopping in Lima overly souvenir-oriented. Among the more attractive and inexpensive buys are the Pucará pottery bulls, gentle Ferdinand-like animals, some with holes in their backs for candles—and Ayacucho churches. Both are examples of Spanish-influenced folk art. Sunburst mirrors, gilded and set with glass, and silver are Lima specialties, and the pretty articulated silver fish pins make good gifts. Lima's main shopping streets, Avenida Nicolas de Pierola (known locally as Colmena, the beehive) and Jirón Union both, run at right angles from Plaza San Martin and are conveniently near the big hotels, the Crillon and Bolivar. But the best selection of Peruvian crafts is to be found at the Art Center Shop at Alameda Ricardo Palma 246 in the nearby suburb of Miraflores. The Miraflores shopping center also has a good gift shop.





Lima's colonial architecture follows the style of southern Spain. ABOVE, *patio of Casa la Riva, patterned with inlays of pebbles.* RIGHT, *in the Torre Tagle Palace, arched arcade with colorful dado of azulejos, tile floors.*

Cuzco

Two hours southeast of Lima by air, Cuzco lies at a breathless altitude of over 11,000 feet (anyone with heart trouble is advised not to go there). As the non-pressur-

ized Faucett plane soared to clear the Andean peaks, oxygen tubes were hooked up and handed to the passengers. Sucking on this icy-cold lifeline, I got my first hint of what it means to live in such a rarified atmosphere. The people of Cuzco, I was told, are born with larger lungs and a larger heart to compensate for the thinness of the air. Stepping out of the plane, without benefit of an oxygen tube, I began to feel the effects of *soroche*, or altitude sickness—weak knees, dizziness, a pounding heart—and quickly took a taxi to my hotel to lie down, adjust, and sip coca tea. This brew from the leaves of the cocaine-yielding coca plant has the color and flavor of straw and is the local antidote to altitude. The Indian men who, bent double, carry enormous loads up the hillsides at a fast jog-trot like Chinese coolies chew coca leaves for energy, and while the tea could hardly be recommended for flavor, it did seem to help.



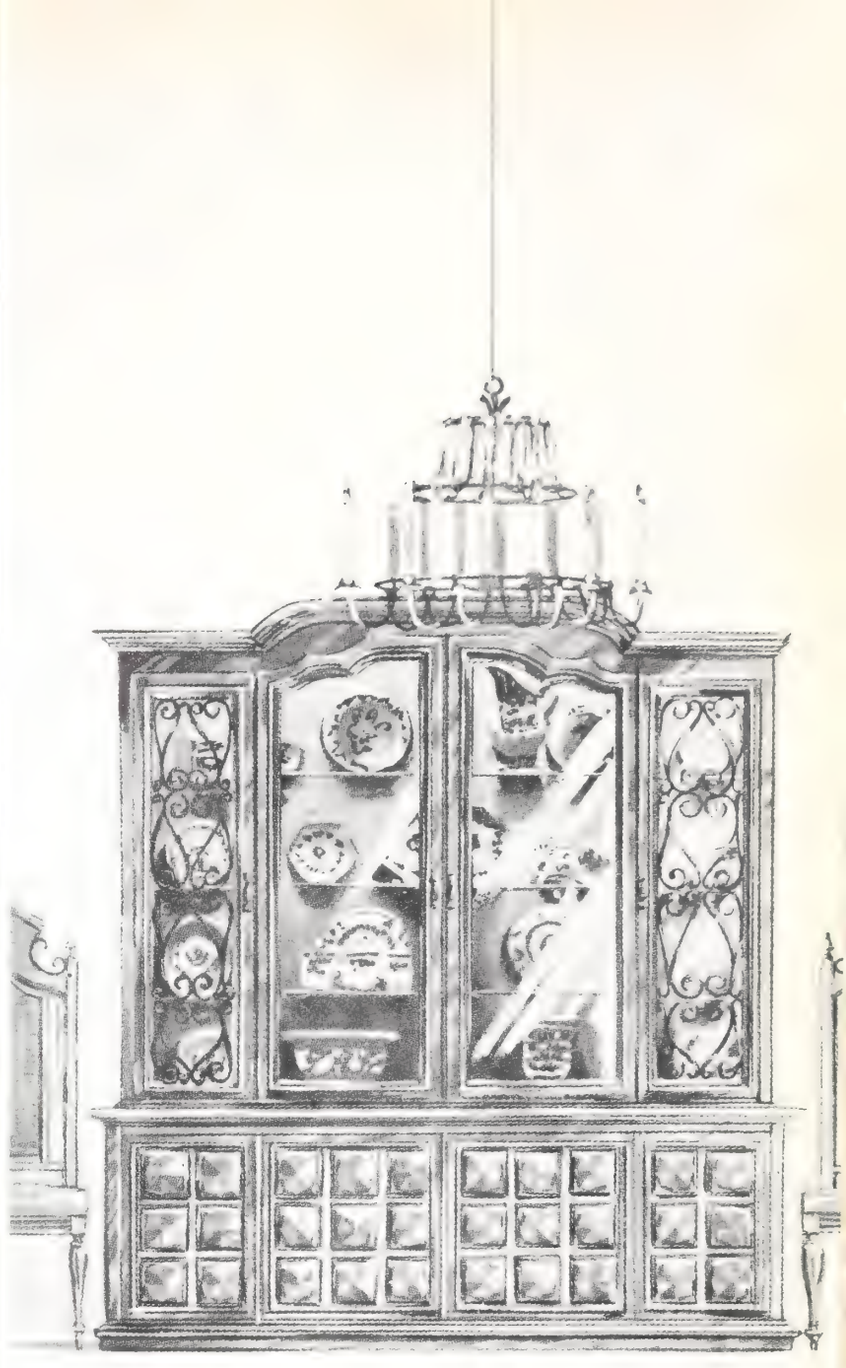
Peruvian marketplaces are happy hunting grounds for the crafts of the country. In Cuzco, a Quechua Indian woman hawks handwoven ponchos, shoulder bags, and rugs with vibrant colors and design motifs that are derived from a centuries-old tradition.

Of the two main hotels, the Turistas is old and rather gloomy, the Savoy new and bright. The windows of the fifth-floor dining room of the Savoy, where I had lunch, overlook the town. From that vantage point, the red-tiled roofs and adobe houses, church spires and brown hillsides give Cuzco the look of a typical Spanish town. It is only at ground level, and on closer examination, that you can glimpse ancient Cuzco, the capital and sacred city of the Incas, a place of palaces and temples and treasures of gold, splendidly conceived and constructed. For although the Spanish razed the Inca structures and built their own churches and mansions on top, the stone foundations and walls remained, withstanding even the earthquakes of 1650 and 1950 that brought down the later architecture. It is easy to see why. The remaining curved wall of the Inca Temple of the Sun and the walls on Calle Loreto are examples of truly superb stonemasonry. Without mortar to bind them, the stones were hewn, shaped, and fitted by hand to dovetail with their neighbors—one in the wall of the ruined palace of Inca Roca has no less than twelve angles. The defensive walls of the fortress of Sacsayhuamán, a mile north of the city, are composed of enormous granite blocks, some weighing many tons and measuring 20 feet high, all presumably moved into place by human labor. This was abundant, for in the advanced social state of the Incas everyone had an ordained job, and idleness was a crime.

Cuzco is in Quechua Indian country. In the countryside it is not uncommon to see a strong-featured Indian woman seated on the grass, her children clustered around her, deftly weaving bright strands of wool into traditional geometric patterns on a portable loom. Barefoot, she is dressed in the local costume—voluminous calf-length skirts, layers of shawls over a blouse, and either a masculine-looking black felt hat to show she is pure-blooded or a white straw that denotes a *mestiza*.

The Indian market in Cuzco, a haphazard array of stalls and vendors that spills over three or four blocks near the railroad station, blazes with color—the strong, bright hues of the women's clothes, the brilliant piles of chiles and vegetables, the hot pink and orange woolens hanging in store doorways. There are Indian ponchos and knitted face masks for sale in the market, but for major purchases it is advisable to go to one of the local shops. Federico Alarco at Callejon de Pavitos has a large selection of fur rugs, ponchos, pottery, and woolen goods. For antiques, including paintings of the Cuzco school (Indian and *mestizo* interpretations of Spanish religious art), visit the shops of Alberto Yabar on Plaza de Armas and Braulio Hermosa at Pumacurco 358.

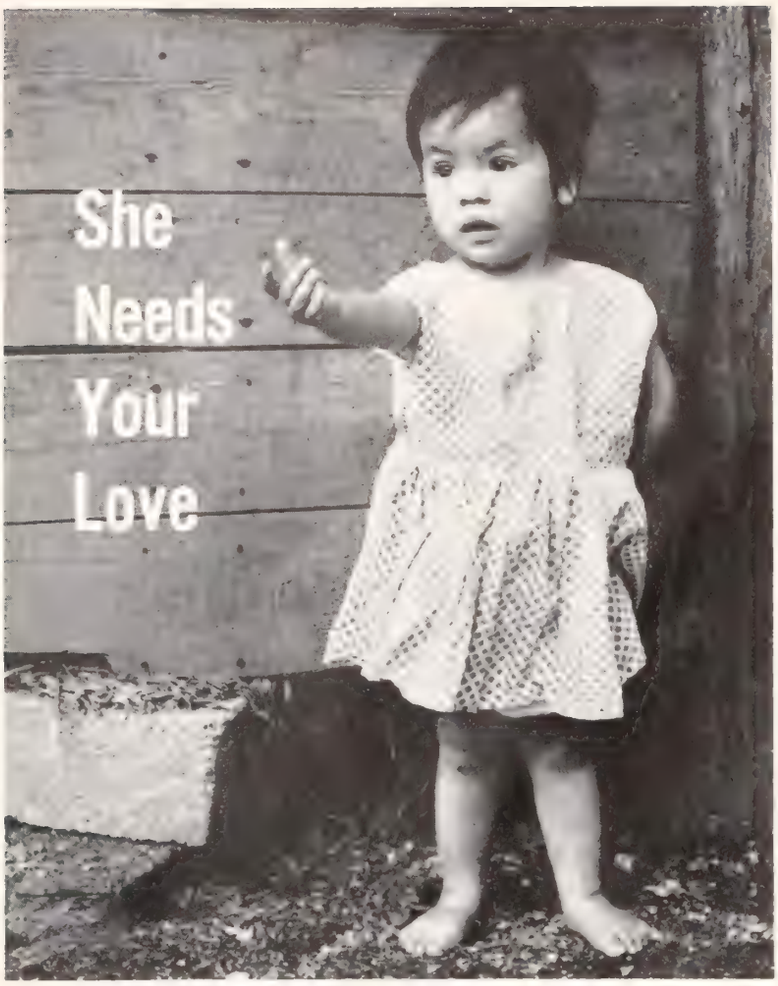
After Lima, the food served in Cuzco hotels is less than inspiring, with a liberal helping of starchy vegetables, but the local Pilsener-type *cerveza Cuzqueña* is excellent and as a switch on the usual Pisco Sour you can try a rather interesting cocktail made from Pisco and *algarrobina*, the



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Connoisseur's Corner

DECORATIVE GLOBES

Globes depicting the earth or the heavens have been popular for centuries as scholarly aids which are at the same time highly romantic and decorative. The earliest examples—celestial globes going back to the fourth century B.C.—were engraved on copper. But the type of globe made today of paper gores glued on a pasteboard sphere was developed in the sixteenth century when, as a result of Columbus' voyages, interest in globes became widespread. Here is a varied assortment, from the miniature to the grand, of antiques, replicas of antiques, and contemporary designs.





Above left: Tabletop globe of the Old World with Latin place names, set in an Italian walnut cradle. 5 inches high. $15 from Alfred Dunhill.

Above right: Floor-standing, contemporary globe of plastic, illuminated from inside. Walnut base; 36 inches h. $160 at Hammacher Schlemmer.



Top shelf: Pair of eighteenth-century globes, terrestrial and celestial, in bases of carved ivory. 8 inches high. $1,800 pair. Frederick P. Victoria.

Bottom shelf: At left, an eighteenth-century French "*mappe céleste*" of the earth and the planets in bronze. 19 inches high. $1,800. Next to it, one of a matching pair of eighteenth-century globes on Chippendale carved wood bases. 8 inches high, $1,800 the pair. Frederick P. Victoria. Etagère, Doris Dessauer.



Italian celestial globe of wood rubbed with red paint. Includes planets, zodiac, etc., and has compass in base. 14½ inches high. $75 at Altman's. Lamp, Doris Dessauer.



Diminutive globe supported by three brass griffins. Represents the world of the sixteenth century, labeled in Latin. 5½ inches. $20 from Alfred Dunhill.





Above left: Reproduction of antique Italian leather globe mounted on walnut pedestal represents Old World. 10 inches h. $19 at Henri Bendel.

Above right: Globe based on ancient maps that include early discoveries in New World. Measures in its walnut cradle on plinth base 18 inches high. $75 at B. Altman & Co. The collection of shells from Stix Shells.



Papier-mâché globe in floor-standing mahogany cradle, its rim painted with sixteenth-century Italian designs. Based on maps and charts used by early explorers; surface treated to resemble parchment. 37 inches tall. $200. W & J Sloane.

FOR STORE ADDRESSES SEE PAGE 142

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* *JET-DRY is recommended by the manufacturers of all 28 makes of dishwashers.*

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The notes of a happy housekeeper

BY MARY ELIZABETH FALTER

Like everybody else, I made a list [illegible] them: I will answer my mail the day it arrives, go on a diet, save [illegible] will give beautiful little dinners [illegible] of the children has a special friend come to visit for part of every weekend. I will allow no tarnish to develop on brass or silver; I will [illegible] pops off. Most important of all, I will try to forgive myself if I do [illegible] exalted aims, all of the time.

* * *

We have just turned part of our cellar into an admirable mud room. Since we all use the basement entrance during stormy weather, shedding wet and muddy garments and boots on the way in, I decided to buy one of those standing clothes racks with an open shelf at the top, and a shoe or boot rack at the bottom. I set it up near the furnace so things would dry out quickly—even put an old hassock down there to sit on while putting on and removing boots. Our laundry room is also in the basement, so when the children come in really soaked from playing in the snow, I can give their wet things a whirl in the dryer, set at a safely low temperature.

At Christmas time we made some pretty but rather fragile holiday decorations to hang on the walls, but a hearty family argument sprang up about where to put them. We started trying them in various spots only to discover they were beginning to tear a little every time we moved them. Sally solved this problem by making some patterns out of the Sunday comics in the exact shape of the decorations. These we could put up easily with masking tape, and, as the comics were colored, they gave a convincing illusion of the finished decoration. When we finally agreed on the best spots, all we had to do was make a tiny mark [illegible] then hang it up to stay. It occurred to me that this technique would be extremely useful when hanging pictures or any heavy and/or fragile wall ornaments. You can put a pattern up in minutes and leave it for a few days to be sure you have it in the right spot before you permanently mar your wall.

I have found still another use for the little magnets we use to hold a sheet of paper to the side of the



refrigerator when we want to turn it into a bulletin board. The other day I was trying to follow a rather complicated recipe and couldn't find a handy place to put it where it wouldn't get spattered and spotted. Then my eye fell on the magnets, and I used one to stick the recipe card to the hood of the stove, right at eye level, and out of harm's way.

* * *

It seems to me that we are always buying new snow shovels. Tom says this is because most of them appear to be made of something resembling aluminum foil. All of ours used to develop an alarming tendency to crumple and bend right along the business end. But this year we have found an apparent gem. Our new "Frost-line," made by Bissell, has a thin steel edge bolted to the blade to strengthen its bite, and the scoop is lined with Teflon so the snow doesn't stick. Actually we bought two, and from the looks of things they'll be with us for a while.



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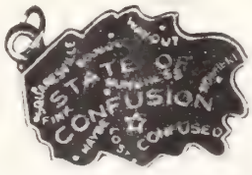
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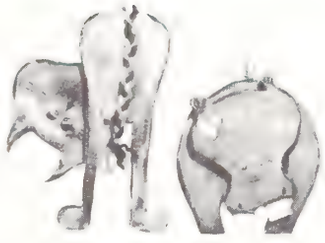
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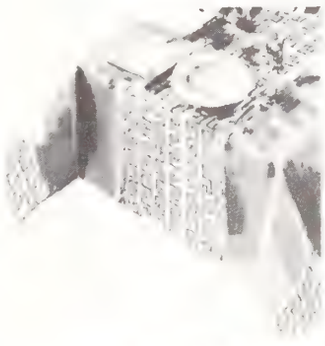
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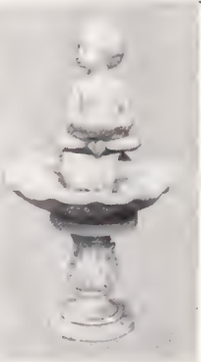
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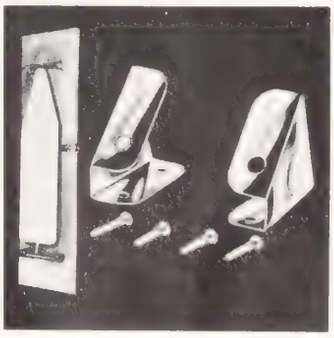
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HOT DRINKS — NO WAITING! Just plug in this Red Hot Pot for instant hospitality! Boils a potful of water in 2 minutes flat. Wonderful timesaver for the morning rush hour or a quick lunch break. Holds a full 23 ounces of piping hot water for instant coffee, tea or bouillon. White ceramic Pot has border of red flames. Comes with cord.
8625 — Red Hot Pot . . $1.98

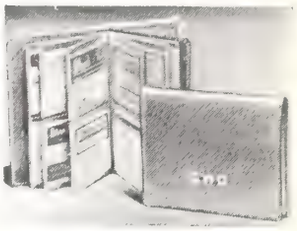
NEW IDEAS BY MAIL FROM SUNSET HOUSE

867 SUNSET BUILDING, BEVERLY HILLS, CALIF. 90213

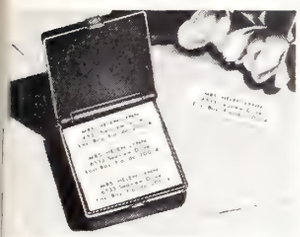
A FREE BONUS S&H GREEN STAMPS

with everything you order from this ad!

10 stamps for every dollar's worth you buy



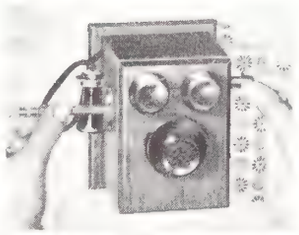
24 CREDIT CARDS—NO FUMBLING! Turn instantly to the proper identification! Natural color or black pigskin folder personalized with a 23-K gold monogram. Holds 24 cards, photos in clear envelopes—6 pockets for bills, checks, papers. Fits a man's pocket smoothly. Specify initials desired.
Credit Wallet $2.98
C-6874 — Natural C-8673 — Black



1000 HANDY LABELS . . . printed with your own name and address! So practical . . . they can be used on stationery, envelopes, photos, records, checks, books, greeting cards. Any message up to 3 lines is printed on 1000 high quality gummed labels, packed in handy plastic box.
F-1500 — 1000-Handy Labels $1
2 packs for only $1.87



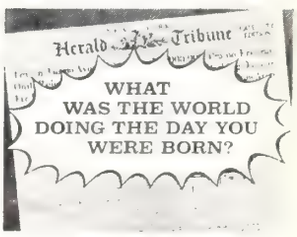
LOGS FROM NEWSPAPERS! Roll your own fire "wood" at no cost! Easy-to-use Log Roller turns a folded stack of newspapers into a compact solid-core cylinder . . . smokeless because air circulation passages are formed as they're rolled. 12 Log Ties included . . . 100 in extra Ties Pack.
7232 — Log Roller $1.79
7297 — Log Roller Ties Pack $1



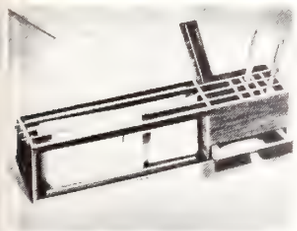
OLDEN PHONE SHARPENS PENCILS! This handsome wall accent really "works"... at keeping your pencils sharpened! Slip pencil into the hole beside the receiver — a few turns of the crank handle do the job. Crafted in walnut finish wood with black metal fittings, brass trim. Styled just like phones of 50 years ago. 5 inches high.
8286 — Phone Sharpener $2.98



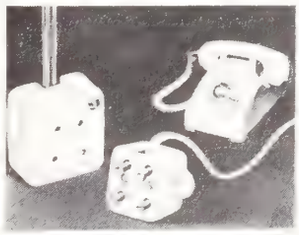
IMPROVE YOUR FIGURE! Stretch your way to a trimmer you with new, sturdy rubber Stretch-A-Way. Make any room your private gym by using this scientific exerciser. Special chart shows you the safe method of toning muscles. Improve figure—tummy, thigh, hip and bust measurements — this natural way! Stores in any drawer.
2330 — Stretch-A-Way $1



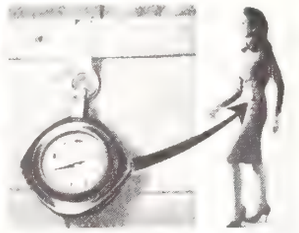
A FULL-SIZE FRONT PAGE COPY of the New York Herald Tribune published on the very date you were born! (Or any date from 1900 through 1964.) Read all the stories that made news that special day. It's fascinating . . . and a novel way to remember a birthday or anniversary! Specify exact dates.
F-8238 — Front Page $1
3 Different Front Pages for $2.89



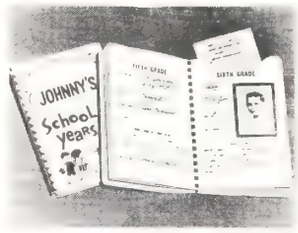
IMPORTED TEAKWOOD CADDY clears desk clutter! Unique partitioned rack is really a miniature piece of furniture in richly stained teak. There's a place for everything . . . horizontal slots hold mail, papers, stationery. Pencils, pens and rulers stand in the open grid. Handy pullout drawer for small items. 14½" long x 3¾" x 3¼".
7618 — Teak Desk Caddy $2.98



MAKE YOUR PHONE PORTABLE! Add-on Jacks and Plugs give you phone service anywhere in the house! Simple to install with ordinary bell wire. For long-reach convenience, get the 30-ft. extension Cord, which comes assembled with Jack and Plug!
7055 — Phone Jack $1
7056 — Phone Plug $1
7057 — Phone Cord $2.98



WHAT'S YOUR MILEAGE ON FOOT? Precision-made distance counter measures up to 10,000 steps without resetting. Easy-to-read circular dial has two sweep hands that clock the total. Learn how far you walk each day . . . how fast you travel. Ideal for hikers, outdoor sportsmen. Fascinating gift for Scouts. Belt clip included.
8689 — Pedo-Meter $3.98



SCHOOL DAY MEMORIES are preserved in an envelope page for each year. Insert report cards, photos, clippings, mementos . . . record special events and health data. 6½" x 9⅛" spiral-bound album with textured ivory tone covers. For handsome personalized edition, specify first name.
7491 — School Years Book $1
P-7492 — Personalized Book $1.29



PATTERN FOR BEAUTIFUL BROWS! Now you can follow an outline guide and be sure of matching right and left eyebrows exactly! Just slip the Brow Line band around your head and fill in the open outlines. Can be used while wearing glasses, too. 7 different brow shapes in transparent plastic, adjustable for any width face.
6716 — Brow Line $1



SENSATIONAL LACY LOUNGER! It's in fashion! Put a little black lace excitement in your private life with this shadowy, curvy stocking that goes all the way! Lovely sheer nylon stretch-lace silhouettes you sleekly, just like a second skin. Wonderful under the new chiffon-sheer designs... with a skirt...or with nothing added for private lounging at home. Special design stretches to fit all sizes from 30 to 38. Black only.
7655 — Lacy Lounger $9.98



BAKE MINI-MUFFIN TREATS! They're scarcely bigger than a bite, but so delightfully different for your teaparty or brunch table. These special Mini-Pans will turn out miniature size rolls, popovers . . . and cupcakes only 1¾ inches wide. Choose Aluminum or the DuPont "Teflon" finish.
8341 — Aluminum Mini-Pan ..... 98¢
8342 — Teflon Mini-Pan $1.98



SOUND SLEEP AT LAST! No more pillow punching for comfort. For extra elevation for easy breathing, slip this buoyant foam Bed Wedge under your back. Remarkable relief for people who can't sleep naturally without two or more pillows. Excellent support for legs. 27" square, tapers down from 7½" high. Zippered cotton cover.
X-8717 — Bed Wedge $9.98

MAIL THIS ORDER FORM TODAY!

SUNSET HOUSE
867 SUNSET BLDG., BEVERLY HILLS, CALIF. 90213

YOU MUST BE PLEASED OR YOUR MONEY BACK

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

AIR MAIL REACHES US OVERNIGHT ▶

ITEM NO.	HOW MANY	ITEM	PRICE

Orders sent Postage Paid. No C.O.D.'s, please. **TOTAL ENCLOSED**

© 1967, SUNSET HOUSE



FINISHED OR IN KIT

CEDAR LINED

SWEATER CHEST

The first of its kind! This lovely, slim chest stores 16 to 20 sweaters in full view for quick selection. Keeps all sizes, even bulky knits, in perfect shape. Fragrant cedar shelves slide out for easy access—give year 'round protection to precious woolens. Stores blouses, shirts, slacks, too. Remove some shelves for blankets, etc. Hand crafted in rich pine with cedar interior. In satin patina honey tone pine or maple finish. 32"H. 26"W. 14"D. $49.95

EASY KIT: Ready for quick assembly and finish. Simple instructions, $33.95

B. & Exp. Chgs. Col.

BEAUTIFUL NEW FREE CATALOG—700 PCS.
Finished and Kit Furniture in Friendly Pine

Yield House
Dept. G2-7
North Conway, N.H. 03860



CRYSTAL KNIFE RESTS PROTECT TABLE LINENS

Put a touch of elegance on your table with a pair of these turn-of-the-century knife rests. They're authentic reproductions of antique originals and are made of crystal-clear pressed glass. Center section is ridged to keep knife in place and knob ends are deeply cut in the rare button-and-star design to prevent rolling. 4½" long. An unusual collector's item.

SEND FOR FREE GIFT CATALOG

$4.50 a pair plus 45c postage

Artisan Galleries

2100-B-2 No. Haskell • Dallas, Texas 75204



THE CLASSIC SEAT

$10 ONLY

CRESCENT HOUSE
135 Central Pk. Rd., G2, Plainview, L.I., N.Y. 11803



Send Today for FREE 64 page Shoe Booklet H

See how easy it is to be fitted Direct via Mail in Shoecraft Famed Fifth Avenue Shoes priced as low as $7.00.

NO RISK TO YOU!
Money-back guarantee if returned unworn within 10 days.

SAVE MORE MONEY!
No Extra Charge for Any Sizes 9 to 13

FROLIC $22.00
Our latticed sandal has just-enough back, next-to-nothing heel. For young-at-heart Tall Gals in black patent; black, navy, bone, yellow, pink or white calf.



SHOECRAFT 603 FIFTH AVE. NEW YORK 10017

MID-WINTER SPECIAL!

Baby's First Shoes

Bronze-Plated in Solid Metal

Only $3.99 a pair

COMMENDED by PARENTS' MAGAZINE



Limited time only! Baby's precious shoes gorgeously plated in SOLID METAL for only $3.99 pair. Don't confuse this offer of genuine lifetime BRONZE-PLATING with painted imitations. 100% Money-back guarantee. Also all-metal Portrait Stands (shown above), ash trays, bookends, TV lamps at great savings. Thrillingly beautiful. The perfect Gift for Dad or Grandparents. SEND NO MONEY! Rush name, address, for full details, money-saving certificate, handy mailing sack. Write now!

AMERICAN BRONZING CO.
Box 6533-K Bexley, Ohio 43209



Sale—Antique Stickpins

Great grandpa's old stick pins were never put to better use. These replicas make exciting accents on dress, coat or suit. They can be used singly or in clusters. No two alike—enamels, replica pearls, rubies, topaz, turquoise and others. Antique gold plated settings. About ⅝" diameter tops. 3" overall length. Safety-slide catches.

SET OF 3 (all different) REGULARLY $4.95..... NOW $2.98 set PPD.

SET OF 6 (all different) REGULARLY $9.50..... NOW $5.75 set PPD.

MONEY BACK IF NOT DELIGHTED

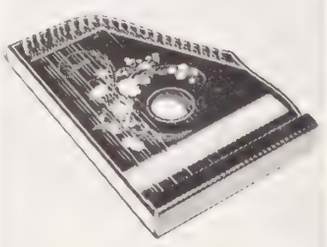
Harriet Carter Dept. HG267 Plymouth Meeting, Pa. 19462

Shopping Around



A touch of the '20's

Drawing room comedies with Laurette Taylor, Gloria Swanson movies bring back early dial telephones. Reconditioned model is ready to use with a standard cord, 4-prong plug. Quite right for late '60's decor. Red, green, white, yellow, blue, beige, gold or black. $15.95 plus $1 post. Free brochure. Grand Com, Inc., PS11, 1152 6th Ave., New York, N. Y. 10036.



Romantic zither

Handsome instrument has a two octave melodic range with 21 melody and 12 chord strings. 20 song charts are included with the zither. Slip one under the strings as a guide and you soon find that you're a zither player. 17" by 12" and beautifully made of wood. Comes with pick, tuning key. $22.50 ppd. G. Schirmer, HG2, Dept. 10, 4 E. 49th St., N. Y. 10017.



Dix parfums Français

Ten tiny flaçons of genuine French perfume are imported in a treasure chest for your delight. Fragrances range from heady and provocative to light and airy. One is called "stolen" another "midnight". A charming way to try a new perfume. $4.95 a set of 10; 2 sets, $8.90. Ppd. Perfumes of France, Dept. PF-11, 420 Lexington Ave., New York, N. Y. 10017.



Fabric frames

Decorative custom-made frames in several designs are easy to install, ready to paint or stain. The 30" by 20" high panels shown are $15.12 for four panels. Hardware is included. Fabric inserts are *not* included. Send for free brochure and information on how to measure and install. Town & Country Woodcraft Co., HG27, 219 N. Carpenter St., Chicago, Ill. 60607.



Jewels of brilliance

Man not mine-made, but with all the blazing beauty of genuine gems. Titania stones cost only $12 a carat, they may be cut to fit your own setting. 1 carat solitaire in 14k gold, $29 (for ladies). Man's ring, $37. Send for free catalogue and ring size chart. Order from Regent Lapidary Co., HGP-2, 511 E. 12th St., New York 10009.



Marglo

MARBLE STAIN REMOVEI

and POLISHING KIT

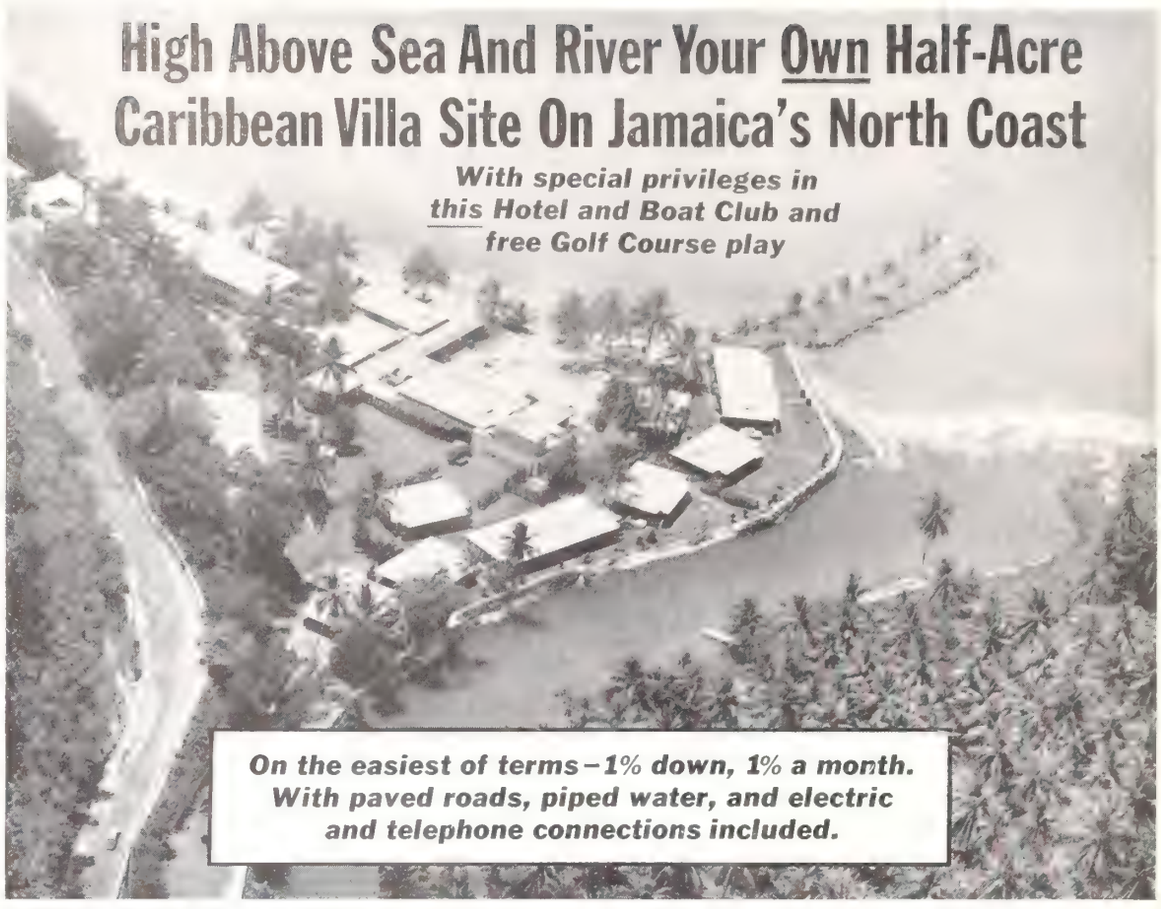
Stains, rings—yes, even discolorations on ANY ma ble surface can now be easily cleaned and repo ished like new with MARGLO—the only comple marble care kit! Contains a generous supply marble stain remover, marble polishing powde sturdy applicator and 2-year supply of MARGL MARBLE SEALER WAX that gives protection an shining beauty to your marble. No C.O.D.'s, pleas

Complete Marglo Kit (postpaid) $5.95 Marble Sealer Alone (postpaid) $2.9

MARGLO CO.
P.O. Box 114, Dept. HG27, Niles, Illinois 6064

High Above Sea And River Your Own Half-Acre Caribbean Villa Site On Jamaica's North Coast

With special privileges in this Hotel and Boat Club and free Golf Course play



On the easiest of terms—1% down, 1% a month. With paved roads, piped water, and electric and telephone connections included.

YOU'RE an American or a Canadian. You live, perhaps, in a city or in its suburbs. Like many of us, it used to be a place of your own in the country you wanted to escape to. From the steaming weeks of city summers to a piece of land with a cottage on it. Maybe near a stream. And a mountain beyond.

Then one day you did indeed get that country cottage. And lived for the summertime.

But, in November, when the sun went south and the greyness took over; when the clutch of cold, damp, sunless (and seemingly endless) months fastened upon North America, that place in the country was hardly less bleak than elsewhere; not very much of a comfort during the months of frozen ground, was it?

There was another dream, a quite impossible dream, we'd turn yearningly to, years ago. The tantalizing dream of a tropical island where the sun *always* shone, where the trade wind touched the skin with gentle balm, where the water was blue, the sands soft, the land *always* green. A remote dream then. But today, when the swiftness of travel has turned hours into minutes and giant jets touch down on new, palm-fringed airstrips, the magic islands of the incomparable Caribbean have become as close and as attainable as your country cottage and infinitely more wondrous.

That is the essence of what this advertisement is about: that Americans, Canadians, Europeans, who once merely dreamed of the Caribbean and then one day actually went off in high adventure (and at considerable cost) to vacation there now find these islands, dollar for dollar, their least expensive and most satisfying vacation buy! Many have tumbled on to the open secret that one can purchase a piece of island land, build upon it when he is able to, and then at last to have—worked-over phrase or not—*the true place of his dreams.* A place of his own to come to, certain that when he got there everything he wanted would be waiting for him.

Everything? In *any* of the Caribbean islands? Well, that *is* stretching the truth. "Everything" in a tropical island must include towering mountains and cove-protected beaches; tropical rain forest and foliage so thick and green as to be almost sensual; rivers creasing the land into lush gorges; waterfalls cascading to the sea.

If you've been there, you'll know we must be describing *Jamaica.* Only Jamaica! No island, not even Puerto Rico or Tahiti can match Jamaica's wild beauty. To travel writers who have seen nearly all of Earth's paradises, Jamaica is almost always described as the most stunning of all. Columbus had with him an historian who wrote these words: "*Xamayca* (as the Arawak Indians had named it—'Land of rivers and forests') *is the fairest isle that eyes have ever seen.*" Nature drenched this island with her lavish gifts. That is the prime reason why Jamaica is drawing to it people from all over the world: royalty, presidents, ambassadors, movie stars—and you and me. Those magnificent mountains, for instance. The state of Connecticut is about the same size as Jamaica (4400 sq. miles) and not precisely flat—yet Connecticut's highest mountain is 1500 ft. There are several Jamaican peaks whose thickly-wooded crowns are higher than 6000 ft.; and Blue Mountain soars to 7402 ft.—almost a mile and a half above the sea!

Mountains, rivers, sea. Unmatchable! How vastly different from the Bahama islands, nearly all of which are sea-level flat and where giant trees and exotic jungle are unknown. The beauty that springs from Jamaica's soil includes more than 3000 kinds of flowering plants splashing the island with riotous color. There are 200 types of orchids alone, palms and bananas by the millions, gigantic cottonwoods. There is almost every fruit tree you can think of. And spice trees—pimento, nutmeg, ginger. Our coffee is famous. Magnificent timber includes mahogany, satinwood, ebony. There are 437 species of ferns and many varieties of pineapple.

Jamaica owes its fabled climate to the warm Caribbean and to the refreshing trade winds. There is rarely a day when the sun doesn't shine. The average annual rainfall is 80 inches. The temperature range for the whole island is 73° to 89° and the average humidity at 3 P.M.—68%; but even this low humidity figure is reduced by the constant trade wind. There hasn't been a hurricane in 15 years. This is a climate of sunshine and purity, a place to come to for good health and a place where you'll find it.

Beautiful beyond description, the epitome of the tropical island, how has Jamaica been molded by man? What is its history, its present, its future? What are its people like? What of the hundreds of questions you'll want to ask, you who may decide to own a piece of Jamaica, to build on it, to spend part of the year there? Or even to live there . . .

It would be idiocy to attempt in this brief space to thread through Jamaica's fantastic history from the day Columbus discovered it, May 4, 1494. A history book will tell you that the Spanish ruled the island until they were driven off by the British whose stamp upon Jamaica has become indelible. Even now, independent from Britain since 1962 but with Dominion Status within the Commonweath, the island is British in language, accent, pageantry and pomp. There are almost 2,000,000 Jamaicans today composed of racial groups that have merged to produce some of the handsomest people on earth. Politically, the island has a long history of stability and its democratic Constitution incorporates features from the British and the American. Economically, it has gone swiftly from sole dependency on agriculture to modern industry. It has fine harbors with Kingston's being one of the world's best. More than a dozen airlines use Jamaica's jet strips linking the island to the Americas and to Europe. You fly from New York to Kingston in 3½ hours for $155 round trip and flying time from Miami is about 1 hour 15 minutes at round trip cost of only $64. There are 3000 miles of excellent main roads, radio and television, dial-system undersea *cable* telephone to the U.S. The currency is the Jamaican pound but dollars are freely accepted. Investment and business opportunities are excellent, with incentives in the form of freedom from income tax. Real estate taxes are lower than in the U.S. So is the cost of living. Domestic help starts at about $7 a week.

But it's land that is the real boom commodity in Jamaica. Tourism has become the second largest industry and is growing breathtakingly. How could it be otherwise for an island described in the authoritative *WEST INDIES AND CARIBBEAN YEAR BOOK* as the "loveliest tropic isle in the world"? New hotels are springing up, established hotels are building extensions to increase their capacity. Real estate men are buying tracts of sea-fronting land whose prices are mounting almost daily. Please bear this in mind: it's only since the end of World War II that most people knew a place like Jamaica existed. No one dares to predict how high values will go in the next decade—nor, indeed, whether many choice pieces will be left to buy.

That is why the villa sites we are advertising are such an unheard of offer in Jamaica. For the land we are talking about is near Oracabessa on the North Shore of Jamaica, 12 miles from Ocho Rios and part of one of the most valuable Gold Coasts in the world. It is called GIBRALTAR ESTATE OF JAMAICA and in this advertisement we are offering for sale fewer than 100 sites out of an original total of 140, each with a view of the Caribbean, each with paved roads, piped water, and power now being put in. *View,* did we say? Surely an understatement. Immediately in back of a quarter-mile crescent beach the land rises dramatically skyward, ridge upon ridge. Each villa site, the smallest about ½ acre, sits atop the previous one so that no sea-view is obstructed. The palm-banked Jack's River runs alongside the property and flows to the sea. Here you may keep your own small boat or rent one from a private Boat Club (yachts can be accommodated in Oracabessa Bay). We have arranged special privileges and discounts with the Golden Head Beach Hotel (shown in the photograph). And you have free golf for 2 full years on one of Jamaica's great championship courses.

Here then is where you may have for your very own a villa site created by Nature and improved by man. Everything we have mentioned is included in the price—paved roads, utilities and piped water under construction, hotel and boat privileges, and golf guarantees. *And the price—$6995 for a half-acre, $70 down and $70 a month!** At a guaranteed minimum of at least 20,000 sq. ft., this comes to 35¢ a sq. ft. Even for cash these sites would be a great bargain. At 1% down and 1% a month, with interest at only 4.8% per year, the rush that will take place to buy them is unquestionable. And please remember: originally there were only 140 altogether.

From experience, we know that there are some of you who, after reading this advertisement, may plan a trip quite soon to see GIBRALTAR ESTATE OF JAMAICA. But most of you can't pick up and fly to the island right away. Why not, then, let the mailman show you what it looks like? We have prepared an informative portfolio including a brochure of dozens of photographs in full color. This portfolio is yours *free.* You will see GIBRALTAR ESTATE as the camera actually photographed it—real, unretouched pictures of the property. You will get maps, house plans, information concerning business and professional opportunities—a wealth of information impossible to cover in this space. And you will be aided in your decision to purchase a villa site by our guarantees, plainly written out: *(1) a 60 day unqualified guarantee of refund of your reservation deposit and (2) after deciding on your lot and signing a contract our further guarantee of a full year from that date to go to Jamaica, to see your property, to judge it for yourself—and then to have refunded to you every penny you've paid in if what you've bought doesn't live up to your most extravagant hopes.*

We know that in GIBRALTAR ESTATE we are offering one of the finest properties in Jamaica and at prices and terms unequalled on the island. We urge you then, if you are even toying with the idea of owning a half-acre of "the fairest isle", to fill out the coupon and rush it to us. The mailman will bring you your free portfolio. And you won't be annoyed by salesmen.

GIBRALTAR ESTATE OF JAMAICA
1231 Loyola Avenue, Dept. N-306
Chicago, Illinois 60626

As soon as you get this coupon please send me your FREE portfolio. And, as you say, there is no obligation.

*Name*_____

*Address*_____

*City*_____ *State*_____ *Zip*_____

NYA005

"A verified statement and offering statement has been filed with the Department of State of the State of New York. The filing does not constitute approval of the sale or lease or offer for sale or lease by the Department of State or any officer thereof or that the Department of State has in any way passed upon the merits of such offering. A copy of the offering statement is available, upon request, from the subdivider."

***Official Notice: GIBRALTAR ESTATE OF JAMAICA announces a price increase of 2½¢ a square foot on all sites remaining unreserved after June 30, 1967. Thus, on July 1, 1967 a half-acre lot (20,000 sq. ft.) will rise in price from $6995 to $7495—$75 down and $75 a month. All reservations received before July 1st will be honored at the lower prices.**



DRAPED FIGURE
(WSA Collection)

The drawings and paintings of more than 60 celebrated artists appear in the lessons to illustrate ideas and techniques in Art in addition to many special illustrations.



2 Art Lessons FREE

(A $10 VALUE)

For Complete Details Simply Mail the Coupon Below

Let us prove you can learn to draw, paint and develop your talent! We'll send you one of the valuable Lessons from "Art for Pleasure and Profit" and tell how you can receive from world-renowned Washington School of Art—*two* Art Lessons *free!* Then, *if you wish*, continue WSA's new Course for [illegible] 22-piece artist outfits (worth $25) at no extra cost!

With personal instruction, and lessons by [illegible] you'll learn to express yourself creatively in art with pens, pencils, paint. You meet new friends. Unlimited opportunities—370,000 Artists [illegible] or take a full-time job. Many jobs pay $150, $200 a week!

Send for Your FREE Personal Copy of "Art for Pleasure and Profit"

Mail this ad with name, address—we'll send our famous book, and reserve 2 Art Lessons FREE in your name! No salesman will call. Act today!

WASHINGTON SCHOOL OF ART, Studio 1682, Port Washington, L. I., New York 11050. (Est. 1914.) Approved by N. Y. State Department of Education.

Washington School of Art,
Studio 1682,
Port Washington, L. I., N. Y. 11050

Send me FREE—your new 36-page illustrated book, "Art for Pleasure and Profit." No obligation. No salesman will call.

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"TV" GUIDE COVER

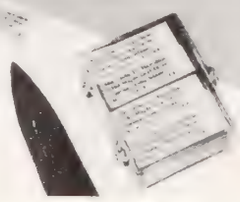
OURS ALONE! Keeps the current issue of this popular weekly magazine handy, yet neat and ready for instant reference. Made of real leather in Italy with faille lining. Beautifully crafted. Place one by each TV, or use to cover title page on paper back books. 5½" x 8". Ideal gift. Library red, green or chestnut. **$3.95**

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SLEEPY HOLLOW GIFTS
3023 Crane Drive, Dept. G27
Falls Church, Virginia 22042

Mrs. John D. Hamilton
3240 Maple Leaf Drive
Corona, Long Island
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Satin Bedsheets and Pillowcases

Because of the tremendous response, we are offering again, for a LIMITED TIME ONLY, our Satin Bedsheet Sets at these astonishingly low prices. We are doing so to introduce this product to you who have never before enjoyed them! This famous Celanese acetate satin is easy to wash and may be commercially laundered, too! Colors: GOLD, BLACK, PINK, BLUE, WHITE, LILAC, ORCHID, AQUA. (As used in the Imperial and Bridal Suites of the Conrad Hilton.)

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Queen Bed Set (90x122½)	37.95	19.45
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3 letter monogram on cases	3.00	1.50

(If you desire fitted bottom sheet, add $2.25 to double or twin set price; $3.00 to queen set price; $4.00 to king set price.)

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Shopping Around



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Mixture's set for savoring—a mouth-watering blend of white raisins, dates, herbs, spices, hot peppers. A particularly flavorsome chutney; great for any meat, fish or fowl. Comes with a relish of sweet pickled onion rings. Each in 16-oz. container; both, $6.95 ppd. Patti Reick's Country Kitchen, HG2, Lower Marlboro, Md. 20836.



Feline fanciers' news

Cats Magazine is a monthly that enthusiasts find a joy to receive. It has features, news and pictures about all kinds of cats from domestic darlings to panthers and pumas. There are poems and factual articles on the care and feeding of felines. $4.50 for 1 yr. Additional gift subscriptions, $3.50 ea. Cats Magazine, HG2, House Bldg., Pittsburgh, Pa. 15222.



Off with their heads

All the characters from Alice in Wonderland have miraculously turned into a delightful chess set. Men are hand-cast in stone and resin and hand-glazed in red and white. The set is gift boxed in a case 18¾" by 9½" by 2" with a built-in chess board. $25 plus $2 post. Freelin Gifts, HG2, 413 S. Broadway, Yonkers, N. Y. 10705.



Idea for Ryas

Rya rugs are those fabulous creations from Sweden that look so expensive—and are! Booklet tells how to make them for less yourself from a back-stamped pattern that eliminates graphs and charts. The booklet is 75c. Rug kits, including wools, special Rya needle, ruler, from $32.50 to $159. Embroidery catalogue, $1. Tillalla, HG2, Box 484, New York, N. Y. 10021.



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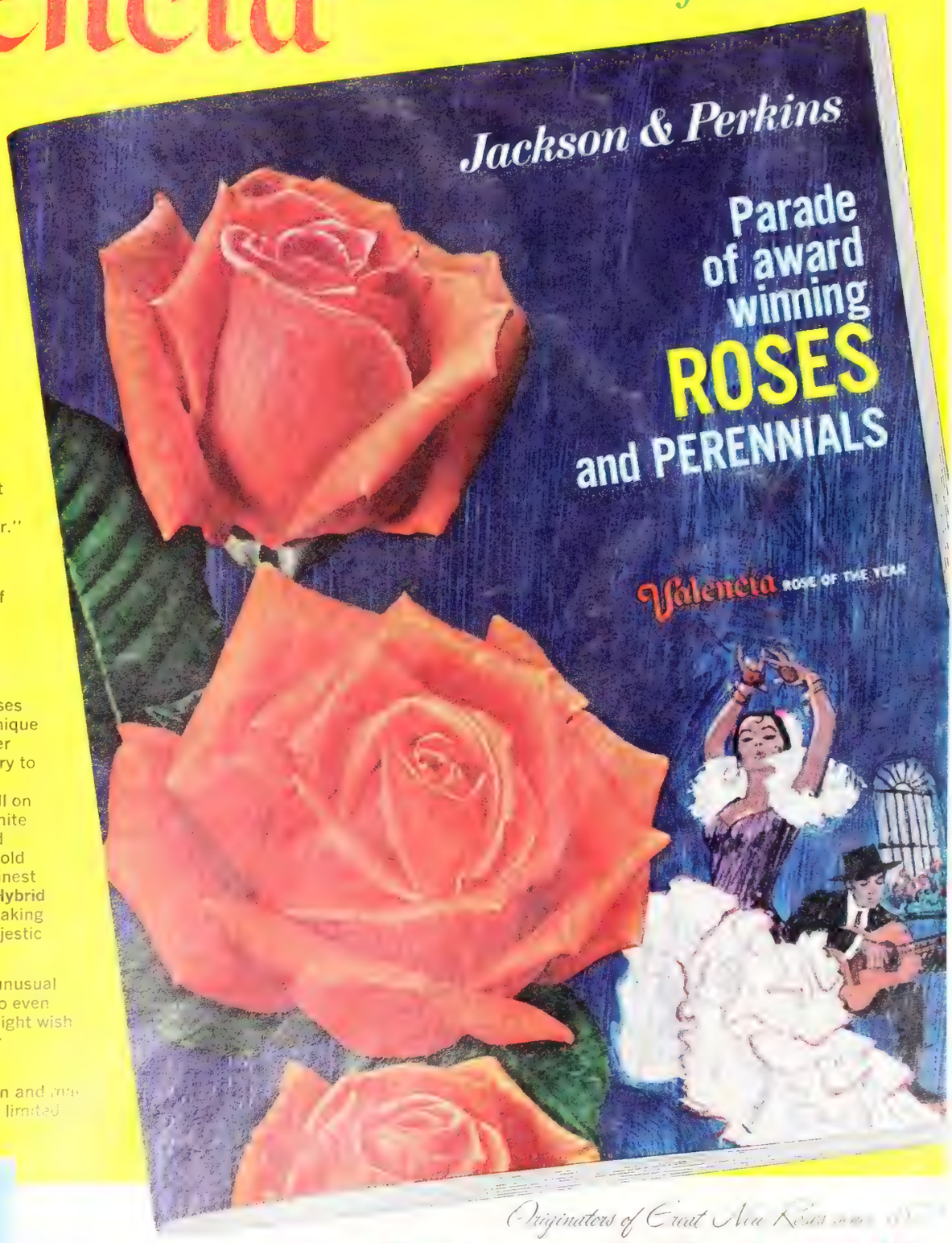
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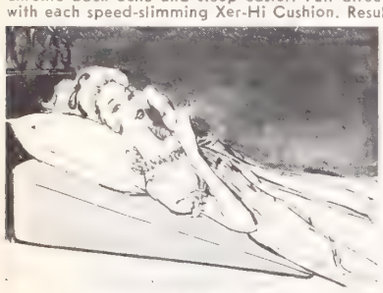
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The Largest Rose Growers, Newark, New York

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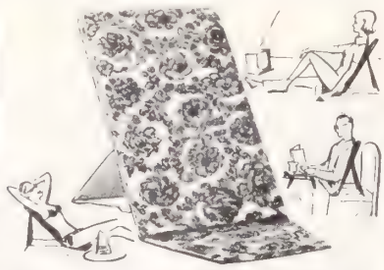


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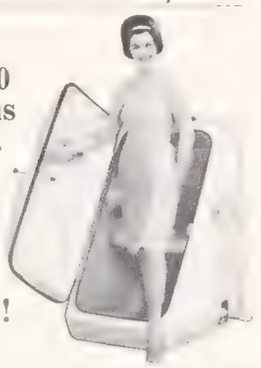
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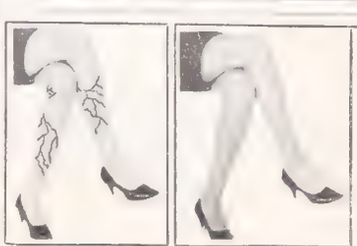
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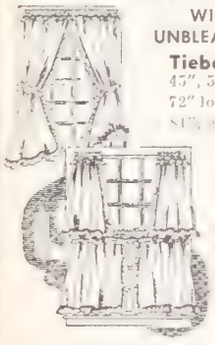
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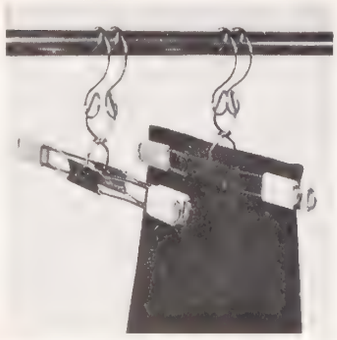
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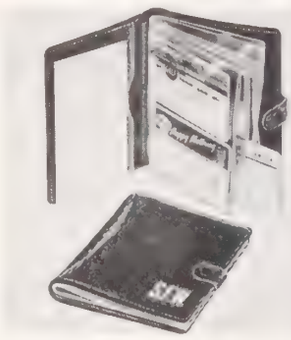
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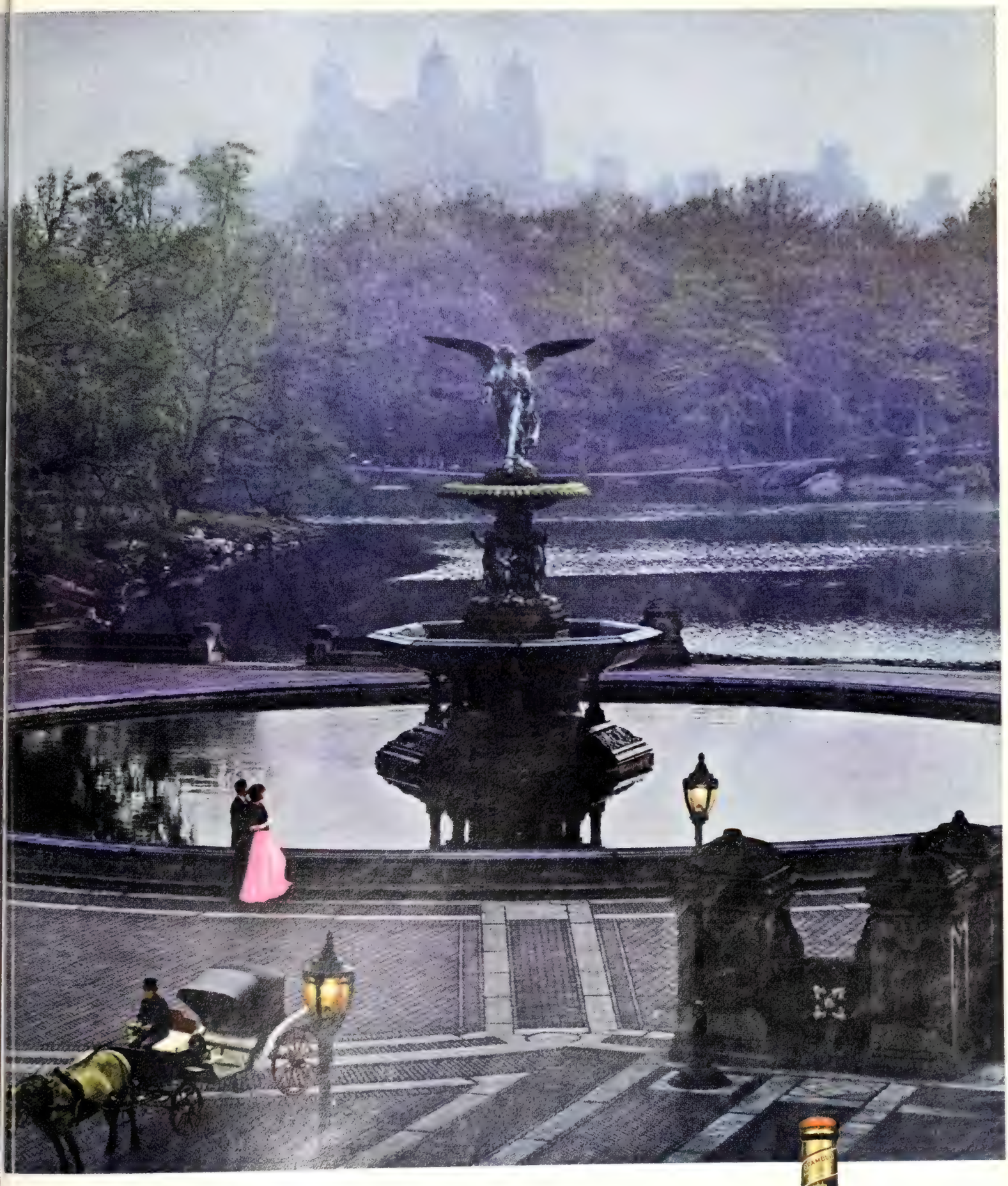
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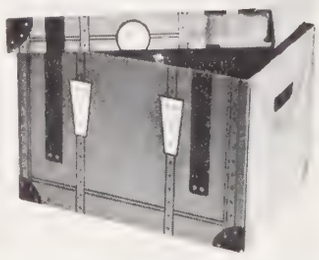
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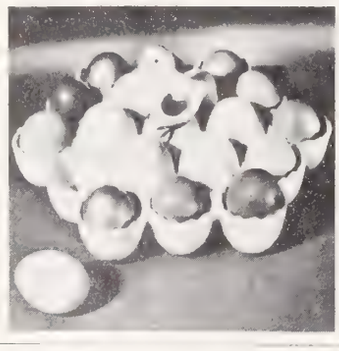
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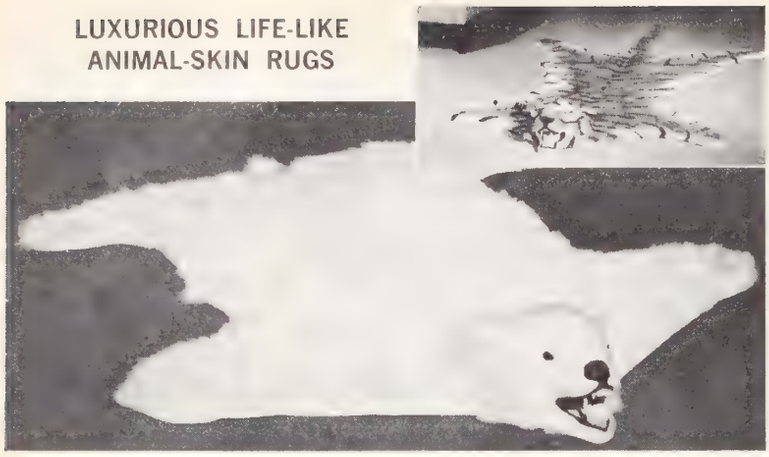
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8"	x	8"	16.00
8"	x	10"	19.50
8"	x	12"	26.00
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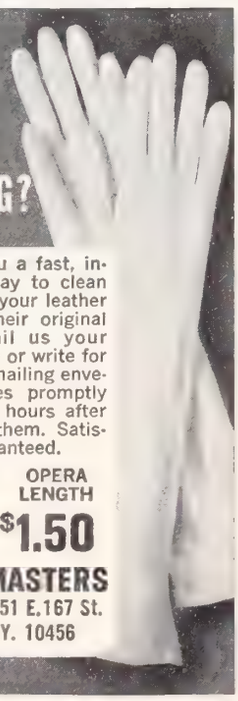
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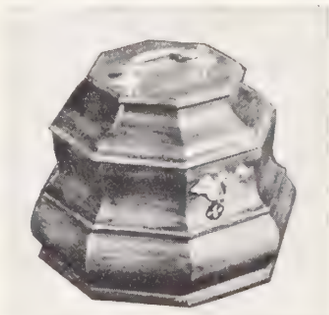
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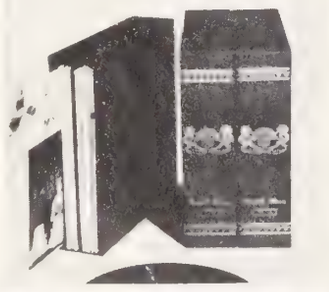
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edical ethics, of course, prevent us from ioning this internationally-famous phyn's name in this advertisement. How- we can say this: He has treated liter- *hundreds* of the most beautiful women arth—to prevent their careers and hapss from being ruined by the ravages time can cause to the unprotected face.

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among these women were some of the ld's most famous movie and television stars, ety leaders, even royalty. You would recog- their names in an instant. *And if you have r asked yourself how these women's skin stay so incredibly "young" when you know t many of them will never see fifty again— n simply remember this:*

hese women also have a beauty secret that never dreamed existed until today. This que treatment consists of two specialized mulas:

irst, every night, for one exhilarating mont before they go to bed, *the first of these atments protects their faces against the unessary ravages of time.*

econd, every morning before they set foot side their homes, *the second of these treatnts protects their faces against the merciless nage that sun, wind and dirt would do if ir skin was exposed without this extraordiry protection*—even if they otherwise had a er of make-up a quarter of an inch thick on t skin.

Yes, the one great difference between the auty and youth and smoothness of these men's skin, and the thousands of women of same age who are turning older and older ery day right alongside them, is *simply this: An invisible layer of biologically formulated eam — only one-one-thousandth of an inch ick—that was completely unknown to you ly five short minutes ago.* And that is now ailable to you, to continuously treat your face d your skin, for one full month without your king a penny.

Here's what it can do for you, in that very st month alone:

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First of all, the only resemblance between is Home Beauty Treatment and ordinary cosetics is this: It comes to you in the form of a eam, and it is packaged in a jar. *Otherwise outside of packaging—there is no similarity to dinary cosmetics.*

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What you are experiencing, for the first time in your life, is a NATURAL cosmetic. *A cosmetic filled to the brim with some of the best NATURAL BEAUTIFIERS so far discovered by the mind of man.*

Yes, NATURAL beautifiers — Nature's own normal components — to help prevent at last the needless drain of strength and moisture that is today cracking and collapsing your skin as surely as you can hear the tick of a clock.

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NATURAL OILS. Not mineral oil, but natural poly-unsaturated oils that do not fight the skin but blend right into it. That leave no greasy film on its surface to pick up dirt. *That spread out invisibly over your entire face to attract and hold moisture like thousands of tiny natural magnets.*

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But this is merely the beginning. Now this magic treatment begins the second stage of its work—*below* the surface of your skin.

As Your Friends Age Before Your Very Eyes You Seem to Have Made Time Stand Still

As every doctor knows, your skin grows old in, not one, but in several separate ways. For example, just as parched skin *cracks* on the surface, so will under-nourished skin *collapse* beneath the surface.

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And, in as little as one short month from today, when your friends stop you on the street and beg you to tell them the secret . . . when you suddenly look up some morning from your pillow and find your husband studying your face in admiration and wonder . . . when you're introduced to new acquaintances at a party and find it's *impossible* for them to guess your real age—*then you will realize the incredible difference it makes when you use a doctor's cosmetic.*

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Again, there is only one place on earth where you can find this wonder-working cosmetic—in Hollywood, California, where it is prepared under scientific supervision.

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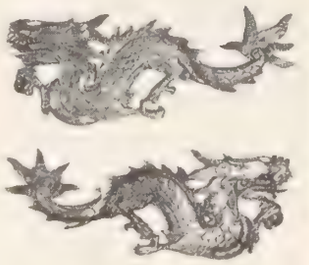
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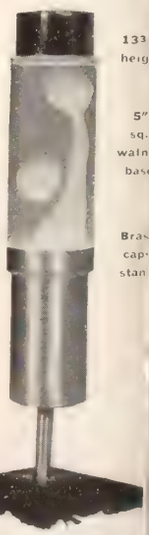
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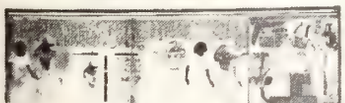
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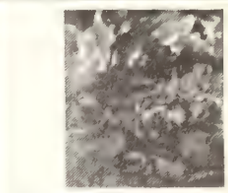
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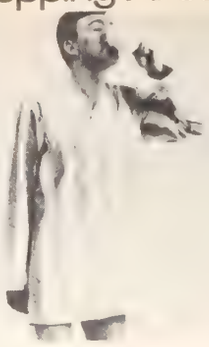
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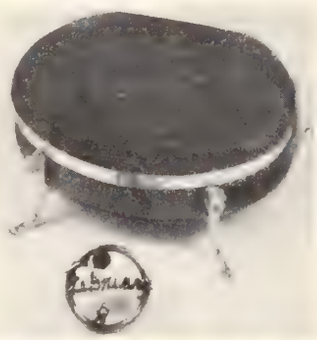
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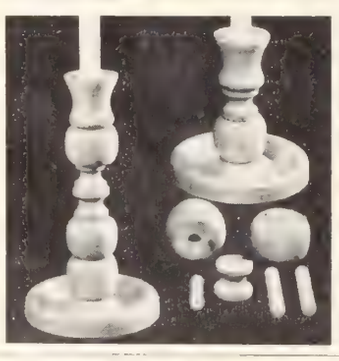
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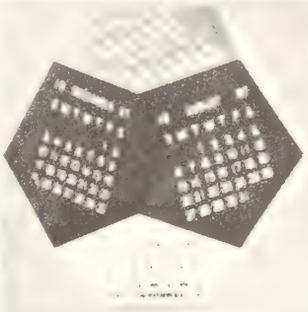
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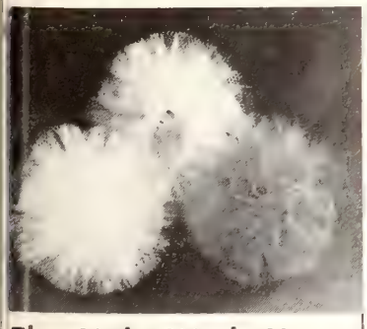
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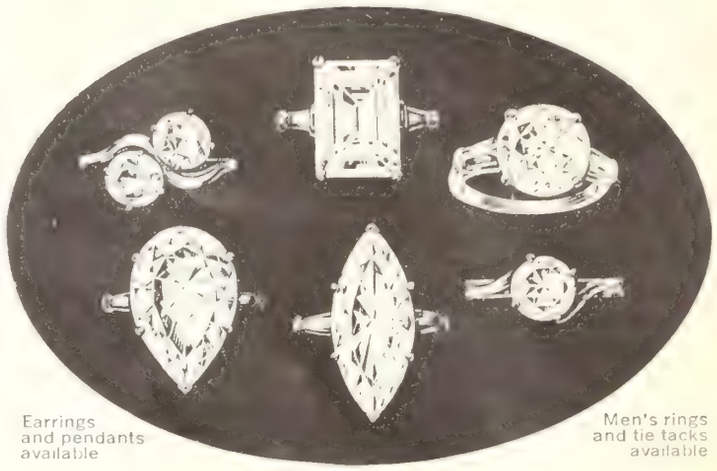
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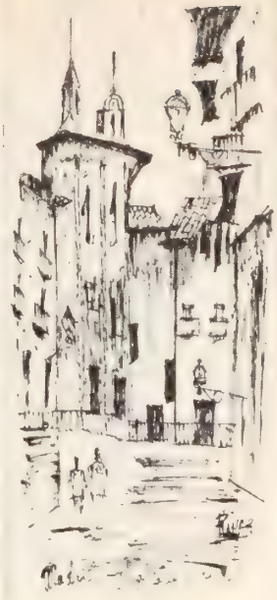
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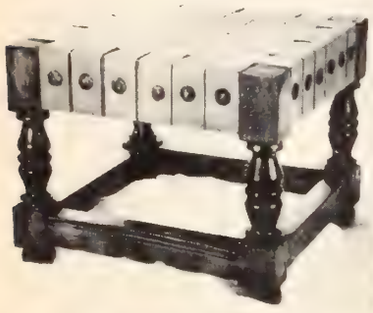
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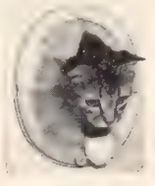
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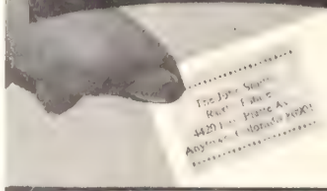


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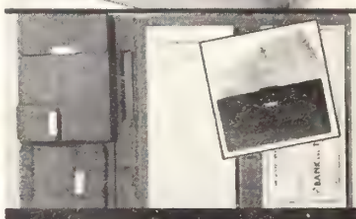
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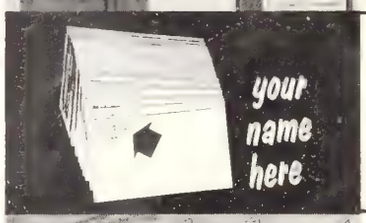
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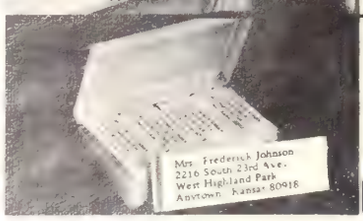
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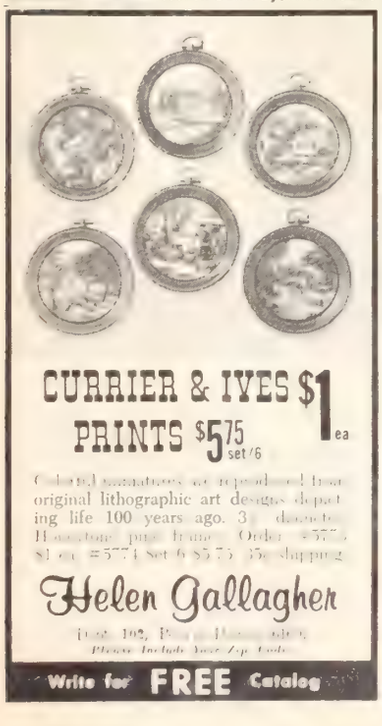
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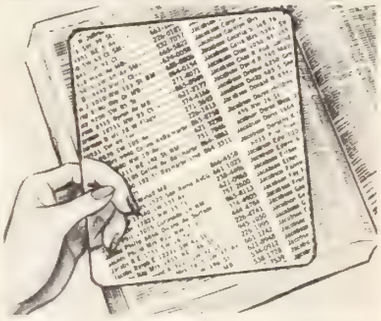


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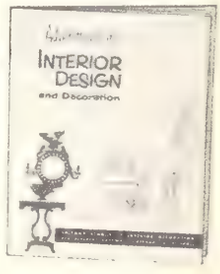
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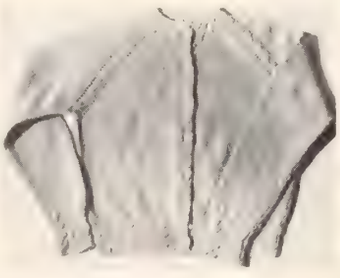


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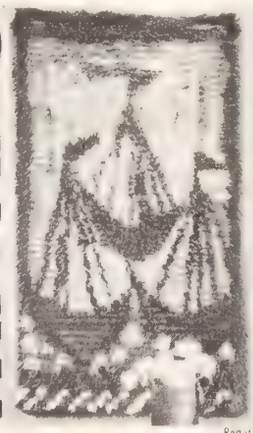


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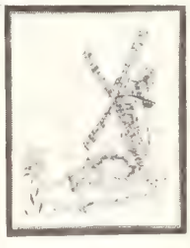
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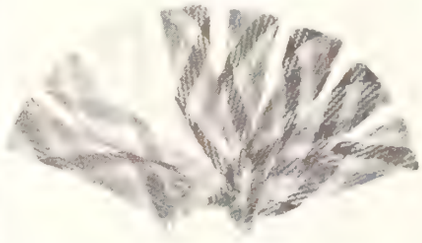
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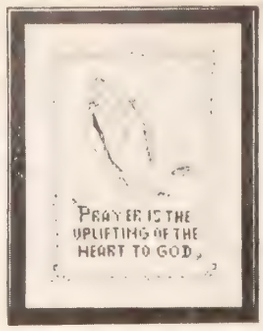
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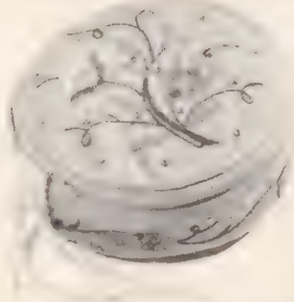
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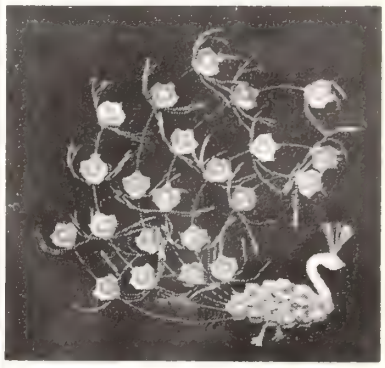


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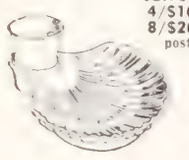
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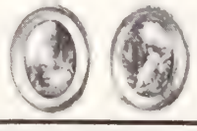




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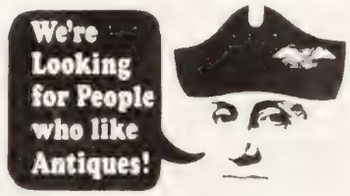
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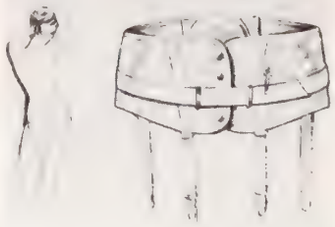


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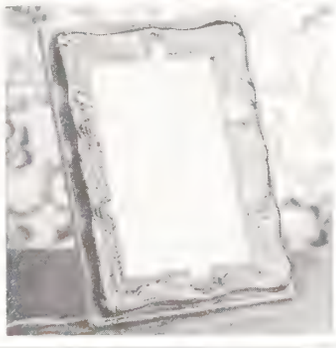
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He discovered that the key to unlocking the powerhouse of the Subconscious Mind lies in a simple fact: *the Subconscious is triggered into action by PICTURES, far faster than by words.*

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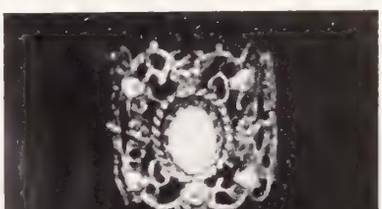
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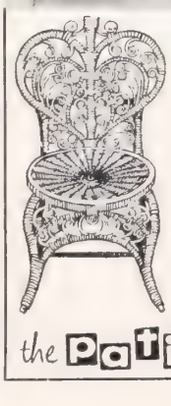
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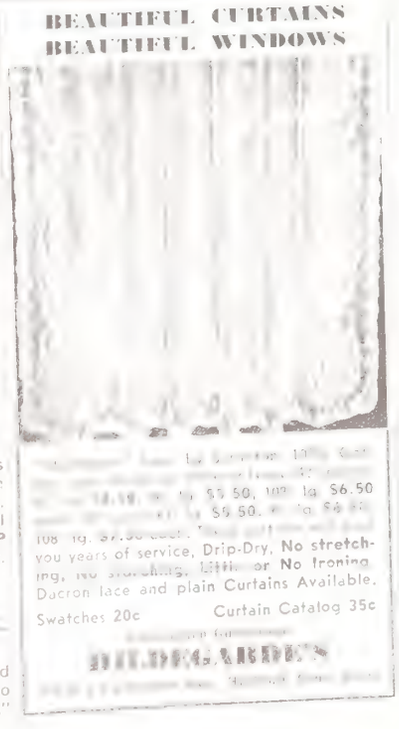


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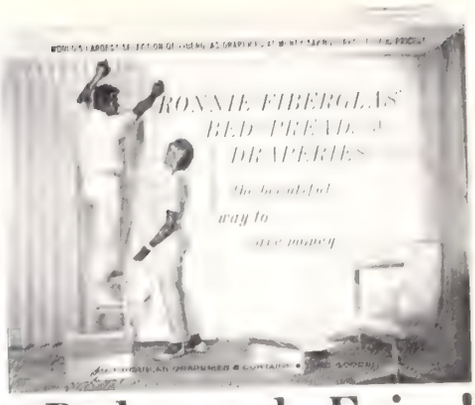
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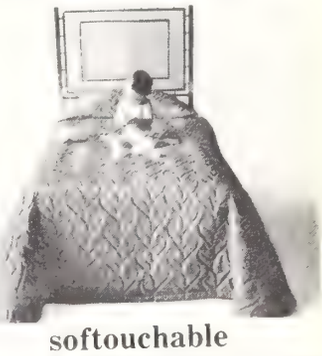
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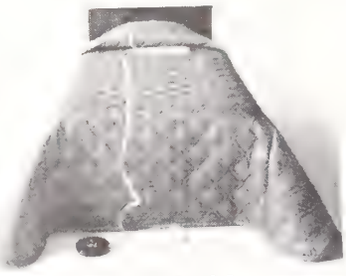
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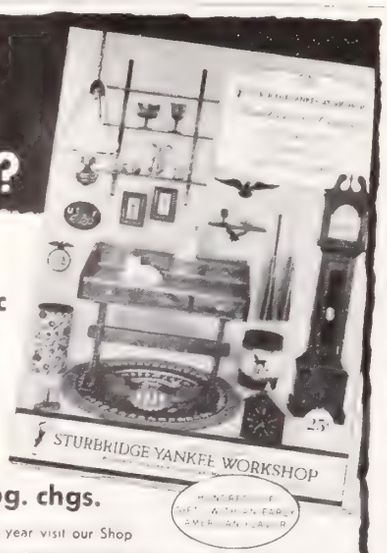
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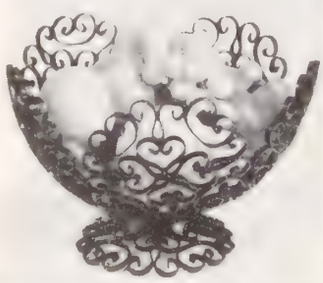
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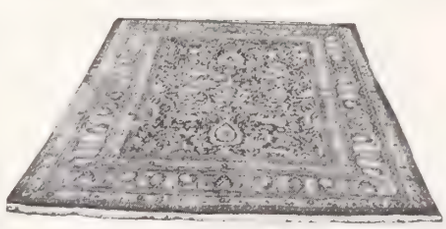
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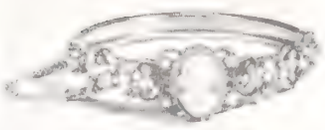
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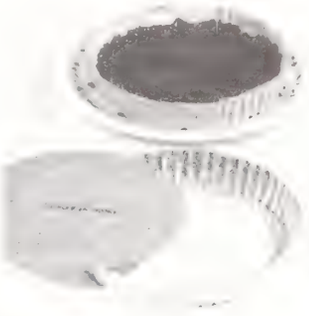
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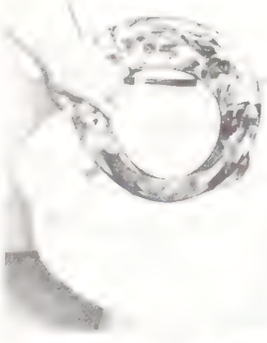
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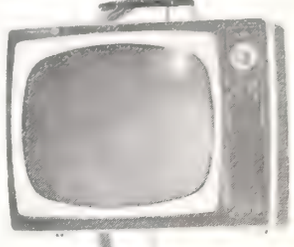
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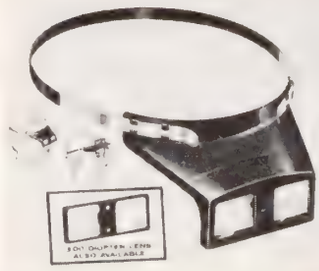


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New view

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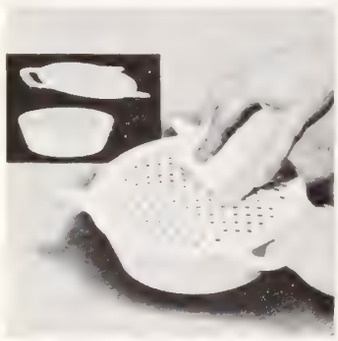
Coins of the world

The perfect starter for a beginning collector, 50 genuine coins from the world over. Many have become difficult to obtain and some are quite scarce already. Handsome 32 page illustrated catalogue of hobby items included free with each order. $5 ppd. Centre Coin Co., Dept. T, 13831 Ventura Blvd., Sherman Oaks, Cal. 91413.



From Japan with love

Tender loving care and fine artistry has gone into the crafting of this lovely kiri wood planter. Floral design is in copper, hand painted in the understated tones for which Orientals are famous. The perfect holder for a miniature Bonsai tree. Removable brass insert. 7" dia. $12.50 ppd. Shopping International, Inc., 530 Shopping Int'l Bldg., Norwich, Vt. 05055.



Grate idea!

Whiz through food fixing with this super-efficient kitchen helper—a grater and bowl combo. Easy-grip handle, non-skid base keeps bowl stationary. Triple-section grater fits snugly over bowl, grates, shreds and shoestrings vegetables too. 8" dia. Can't-rust styrene. $1.29 ppd. Sunset House, 81 Sunset Bldg., Beverly Hills, Cal. 90213.



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For Goldilocks, a great new way to cut and shape (simultaneously) her lovely young mane. "Kurly Kut" comb has notched steel blades, does a *salon job* on any head of hair, grownup or child: and easy-does-it with this pro's tool. Blades, style-book included. $1.98 ppd. Aquamint Laboratories, HG2, Box 7, St. Charles, Ill. 60174.



AMERICANA POSTERS

are richly detailed replicas on white paper that bring alive the years 1774-1890. Ships, guns, reward notices, political campaign ballots, Jesse James, Buffalo Bill, etc. Sizes 2x5" to 10x17" for framing, each assortment a $5 value. 25 assorted $2; 3 diff. assortments $5; 5 diff. assortments $7. *Or on heavy antique tan paper, 25 assorted $4*; 3 diff. assortments $10; 5 diff. assortments $14; Catalog 25¢.

Authentic Distributors, Inc.
Box 414F, St. James, N. Y. 11780

Something borrowed

Something new for the early American kitchen. These canister cuties are copies of the old-fashioned mason jar. Heavy glass makes it easy to tell when supplies are running out. Hinged cover with clasp holds lid securely. Rubber ring keeps freshness in. Raised eagle design. 9", $7\frac{3}{4}$", $6\frac{1}{2}$", 4" h. Set, $9.95 ppd. Old Guilford Forge, HG2, Guilford, Conn. 06437.



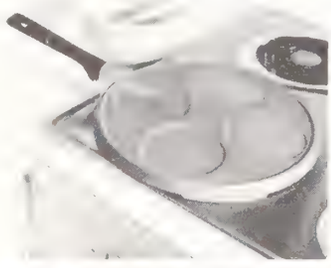
Long 'n' lean

Truly long, slim ties are a perfect blend of 50% Dacron polyester and 50% fine worsted. Your 6′ Valentine'll love 'em. Solid maroon, brown, black, navy or olive; striped black/gray, maroon/blue, bronze/navy, olive/lt. blue. $2.50 ea. ppd. Free 72-page color catalogue. King-Size, HG2, 307 King Size Bldg., Brockton, Mass. 02402.



Teflon treat

Outstanding feature of this pan's the Teflon treatment. Thanks to the wonder-stuff, you can fry anything without fear of burning—no particle of food can possibly stick to the surface. Makes doing the Danish pancake a cinch; wells assure round numbers. Washes without scouring. $11\frac{1}{2}$" dia. $3.99 plus 35c post. Hanover House, Dept. Z836, Hanover, Pa. 17331.



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The Nu-Slant Elevator has seven adjustable heights for your mattress to raise your head or legs from 5 to 14 inches from the normal level. Made of plywood it folds flat when not in use. It works like a hospital bed, at a fraction of the cost, to give maximum comfort. Twin bed, $11.50; double, $12.50. Ppd. Better Sleep, HG2, New Providence, N. J. 07974.



Design for seating

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make wonderful Valentine Day gifts. Miniature $4\frac{1}{2}$" tray will hold a matched drink. Raised wreath design border. Jeweler-metal polished and plated by hand in your choice of gold or silver. To mark it personal property, 2 or 4 initials custom engraved. $3.98 for 4.





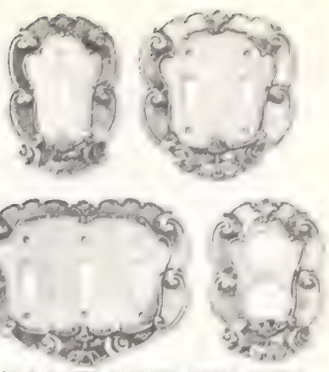
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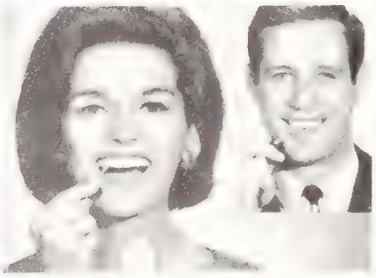
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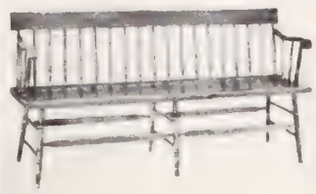
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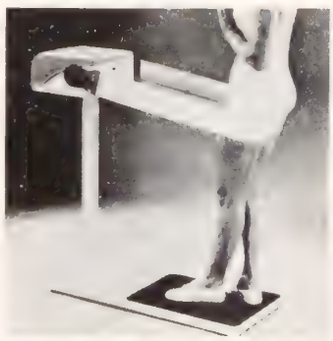
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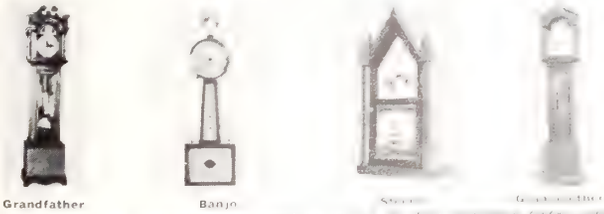
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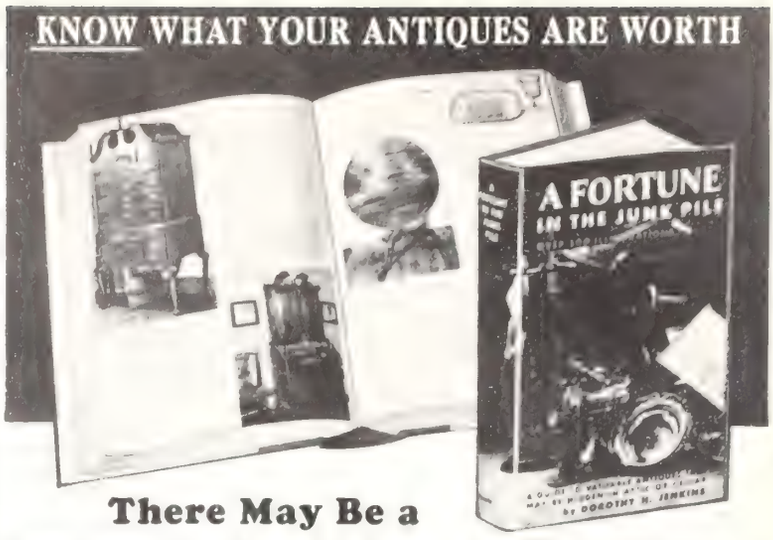
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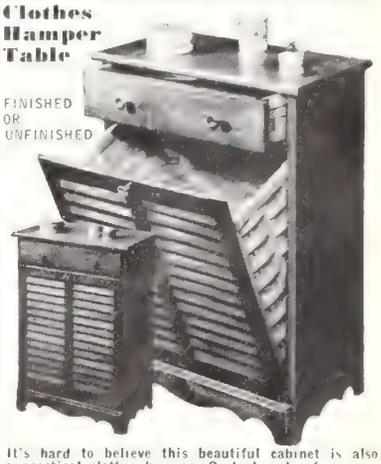
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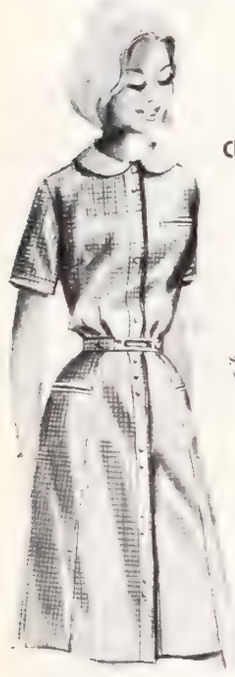
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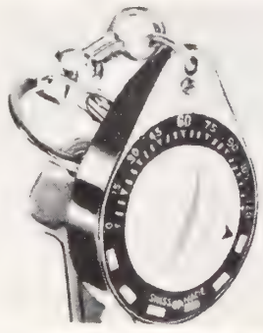
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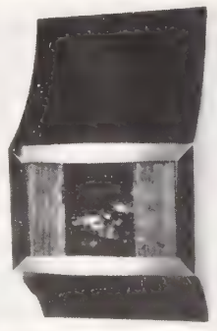
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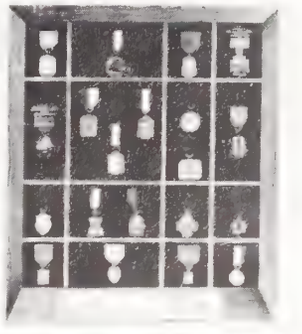
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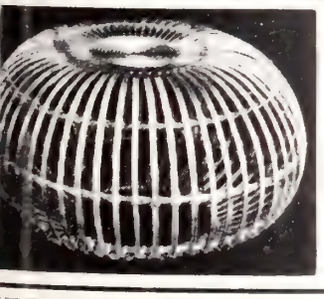
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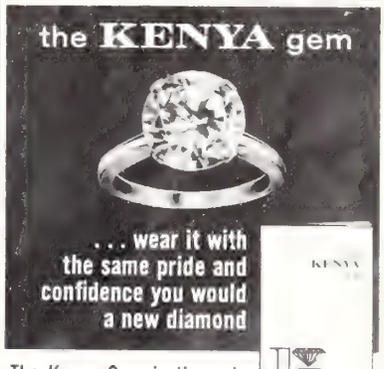
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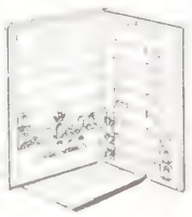
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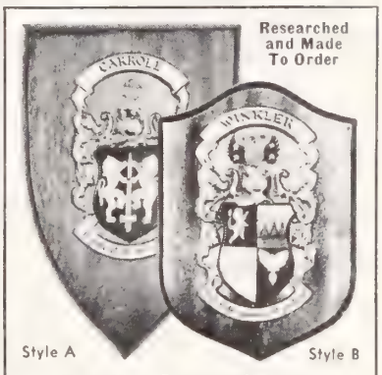
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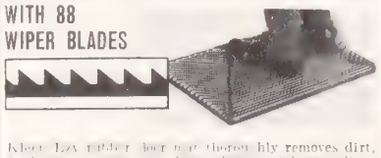
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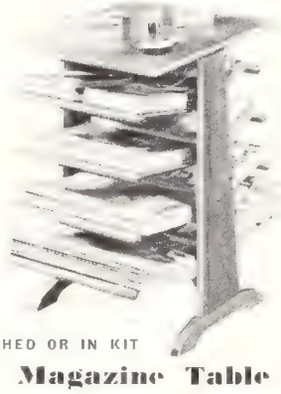
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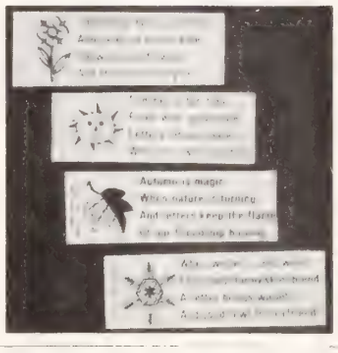
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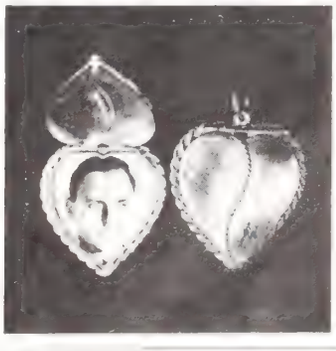
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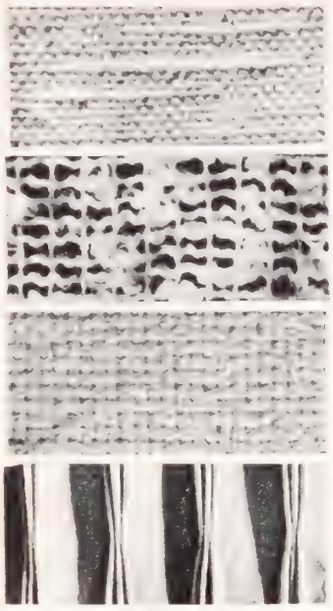
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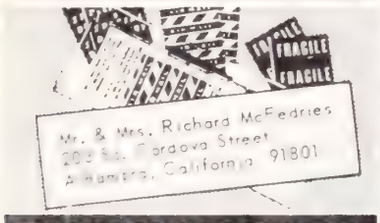
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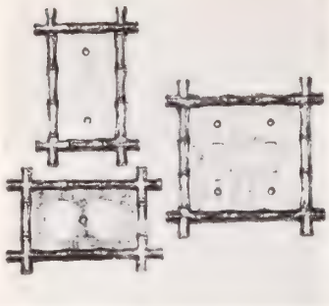


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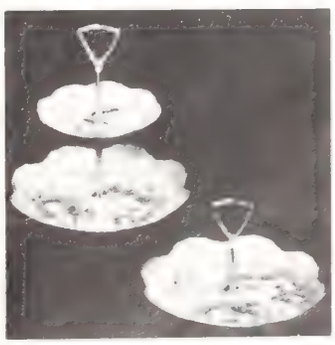
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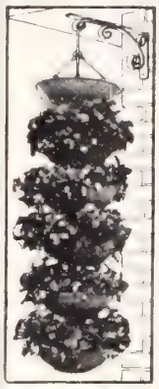
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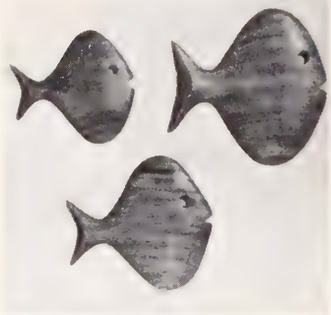
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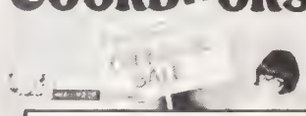


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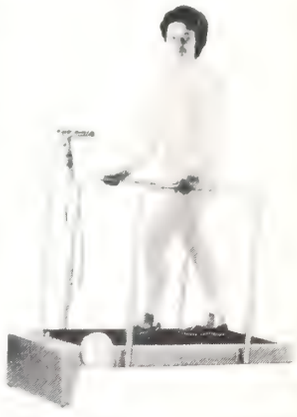


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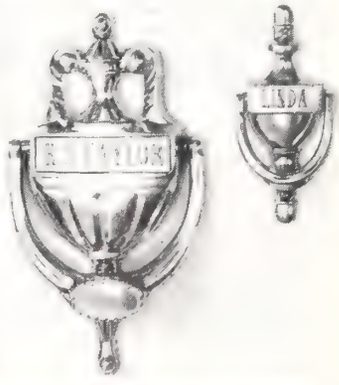
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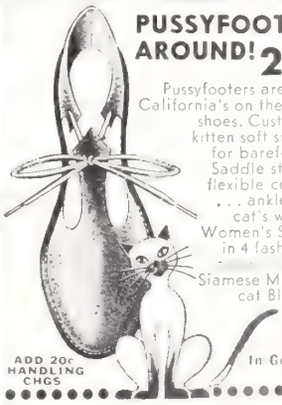
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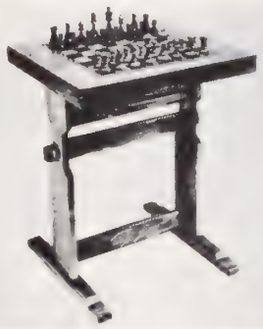
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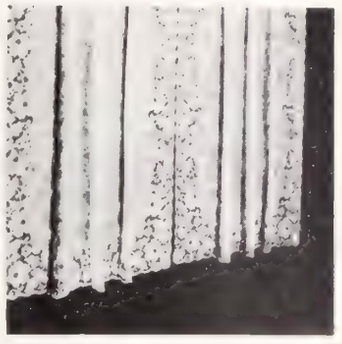
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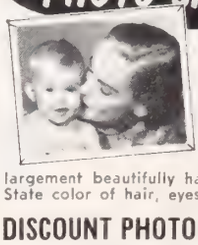
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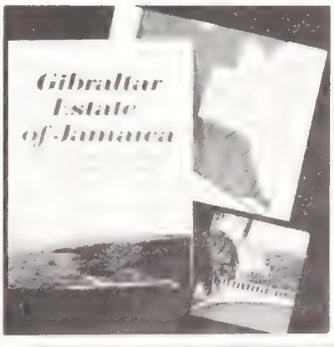
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In any language, this dainty drier chases the damp blues away—1-2-3! No need to wait endlessly for clothes to dry out. Lingerie, sweaters, and blouses respond in jig-time to drip dry speed-up. Vinyl covered pad hooks over the towel bar. Plugs into any household outlet. 22" by 23". $7.95 postpaid. Sunset House, 81 Sunset Bldg., Beverly Hills, Cal. 90213.



Jewel on Jamaica

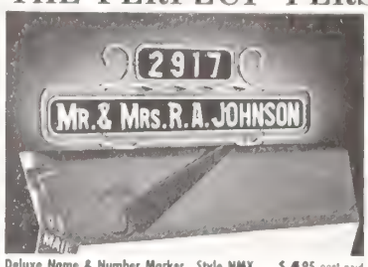
Picture yourself with a lot on the fabled gold coast of Jamaica; the Caribbean caresses your shore along a 500 yd. beach. Lots are from 20,000 sq. ft. to 35,000 sq. ft., priced from $6995 to $12.250. Paved roads, utilities, water, boat, golf club privileges. Catalogue in full color. Gibraltar Estate of Jamaica, HG2, 1231 Loyola Ave., Chicago Ill. 60626.



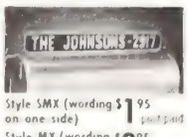
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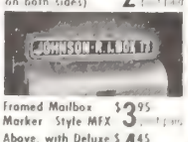


Style SMX (wording on one side) $1.95 post paid

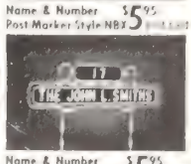
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Above, with Deluxe Top Scrolls Style EMX $4.45 post paid

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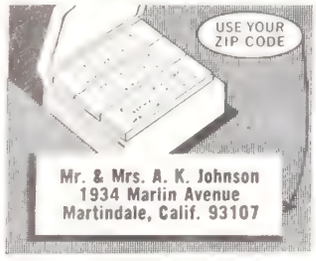
Drive in your fanciest evening slippers or your most expensive shoes with never a fear of a heel scuff! Deluxe pad is a black-gray tweedy mixture of pure nylon carpeting bonded to a thick rubber pad. Slips easily over the gas pedal. It covers the floor, protects the rubber mat. Order **1482T-6,** Heel Pad, **$1.39** ppd.

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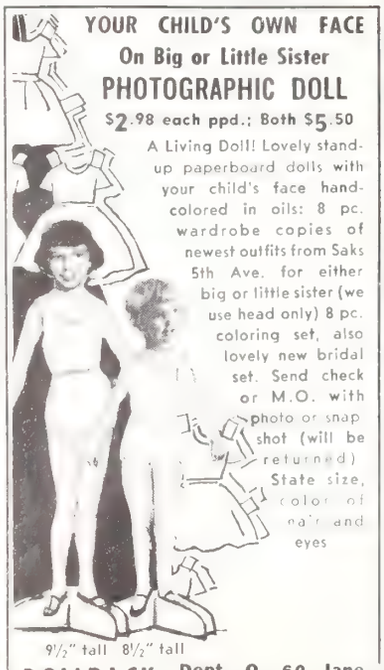
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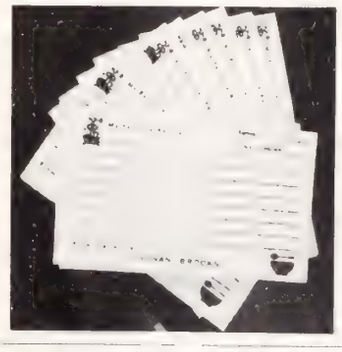
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Wrought iron stand grows from 32″ to 46″ so that it will always be the right decorative height for the plant it holds. In spring and summer the graceful stand moves to patio or terrace so plants can enjoy fresh air and gentle rain. Top is 12″ dia. Pot not incl. $7.50 plus 75c post. Artisan Galleries, HG2, 2100 N. Haskell Ave., Dallas, Tex. 75204.



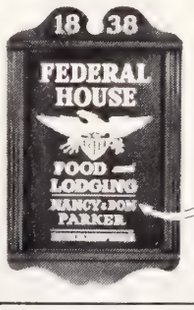
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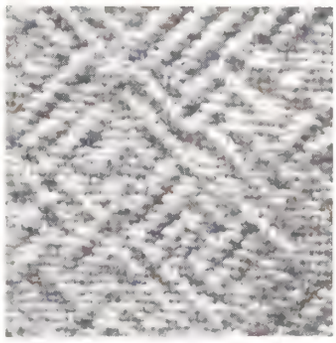
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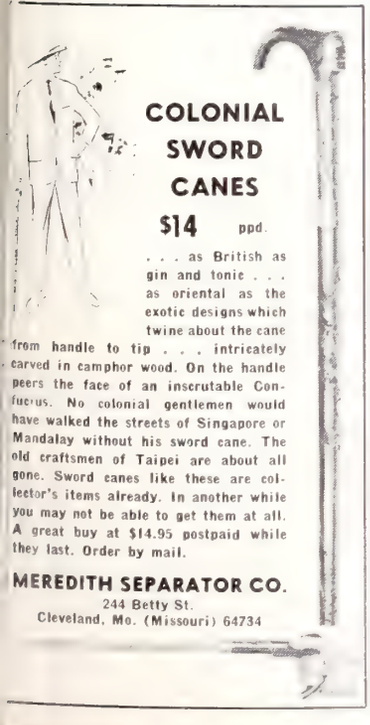
Well, slip off the slipcovers, drag down the draperies. Pop them one and all into washing machine and dryer. They'll be spring-cleaning clean and back in place before guests arrive. But *only* if they're Homespun House's preshrunk fabric in 100" widths. Brochure 25c, 40 samples. Homespun House, Judith Dalehurst, 261 S. Robertson, Beverly Hills, Cal. 90211.



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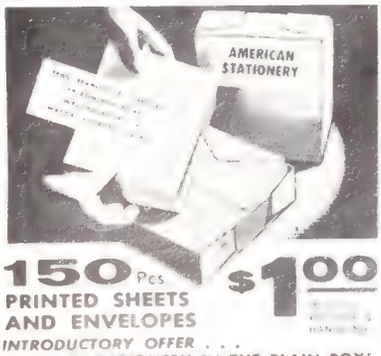


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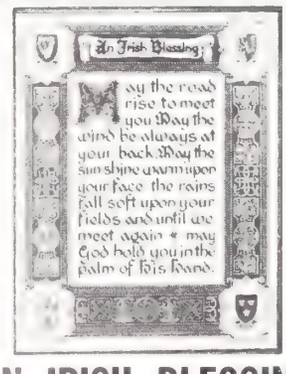
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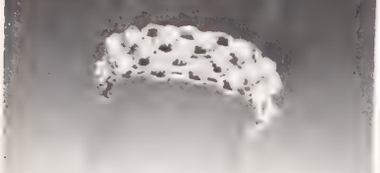
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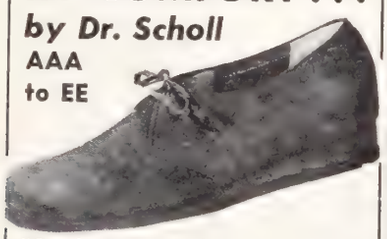
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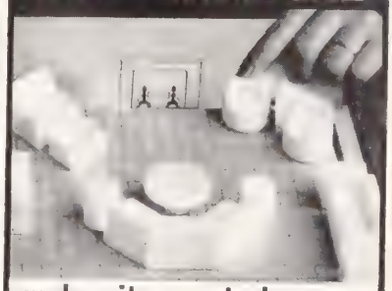
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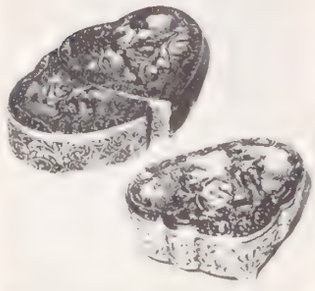
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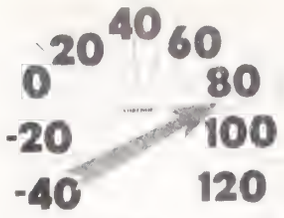
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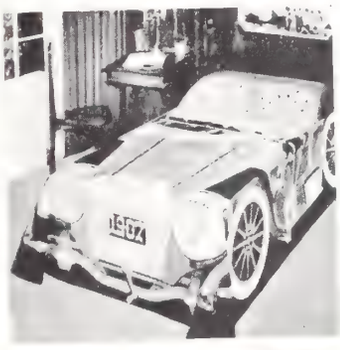
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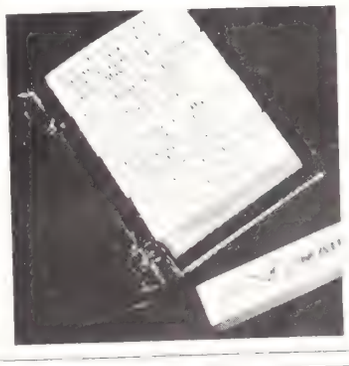
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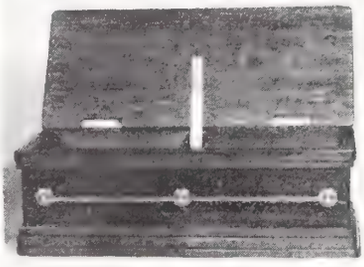
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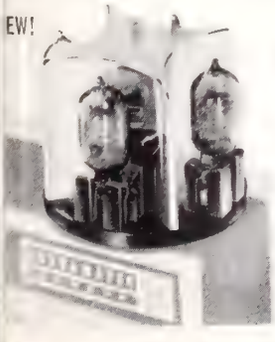


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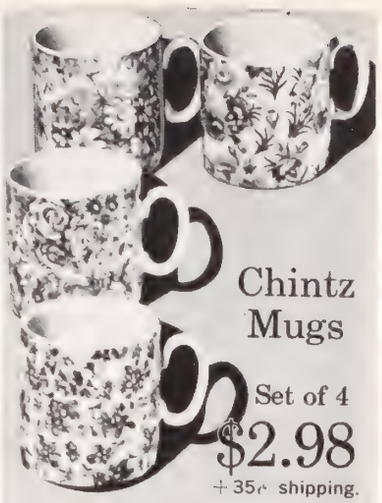
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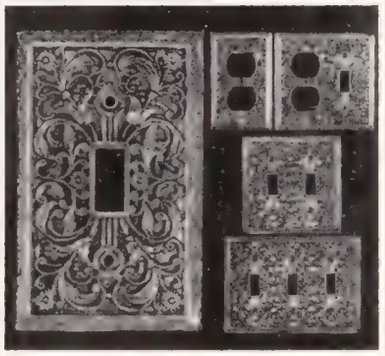
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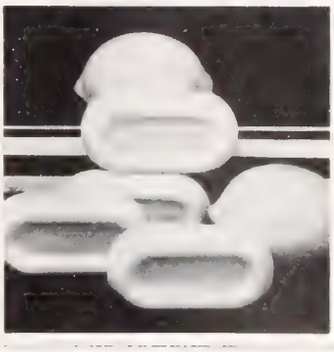
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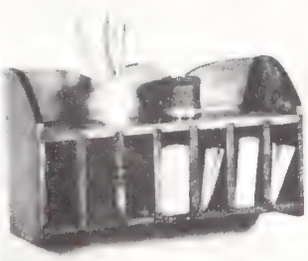
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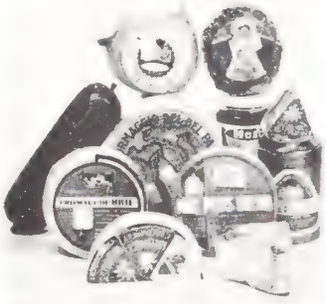
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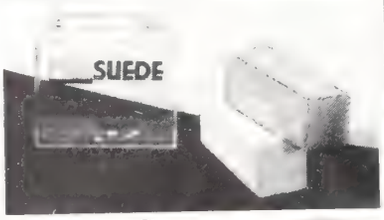
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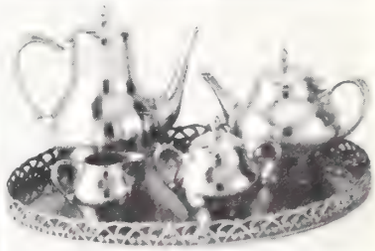
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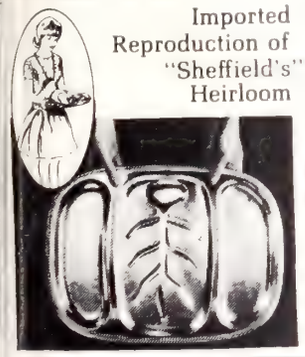
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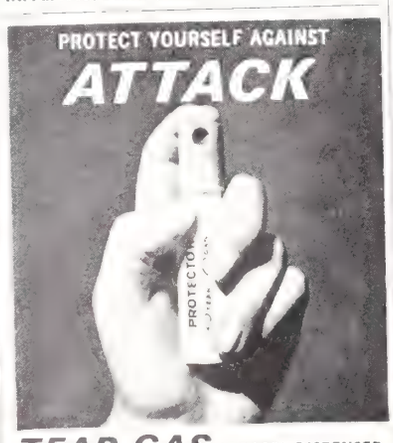
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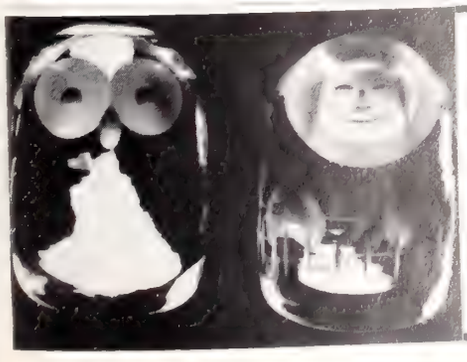
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FINE PAPERS

imaginative details can make all the difference

Some of life's rarest delights are the ones you discover only on second glance. When you think you have taken in everything, then look again and come upon some small flourish you missed before, the pleasure is multiplied by its unexpectedness. Felicitous details, thoughtfully worked out and integrated with the over-all design can make it transcend the sum of its major parts. In a house or a room or a garden, imaginative, unexpected details can make all the difference between a whole that is merely pleasant and one that charms us with its individuality.

A detail should never speak loudly, for the quietness that postpones its discovery until second glance is the key to its charm. Some of the most captivating details have a quality of playfulness that adds to the fun of finding them. Others are even more elusive visually because the difference they make is a matter of comfort or convenience.

Details can play varying roles. Sometimes it is repetition: a major motif unexpectedly echoed, perhaps in mini-scale, in a spot where you would never think to look for it. Sometimes you will see a very practical problem solved with such finesse that the result becomes as decorative as it is functional. Some details are fanciful grace notes, small embellishments that spice the main theme. Others add decorative interest to areas or surfaces that more often go neglected. And some, like personal signatures, express individual whims or pet enthusiasms.

On the next ten pages you will find a wealth of ideas you can adapt in your own way to your own house and garden.

Repeat motifs make delightful surprises



Maidenhair fern multiplied by eight subtly echoes the lacy ironwork of an old French baker's stand in Mr. and Mrs. Bruce Dohrmann's house in Californi

YEE



Meissen blue flowers that paper the ceiling of the Renny B. Saltzmans' New York City kitchen bloom again, one by one, on the vinyl floor tiles.



Carnation-pied chintz that covers chairs and curtains windows in the Alfred Willard French Jr.s' guest room in Naples, Fla., also masks chest, even bands luggage racks. Interior design by Rosemary Robinson.

BEADLE



Bamboo turning on mirror and chair in the powder room of the C. Frederick Curtis' Naples, Fla., beach house is quietly encored by cabinet molding. Interior design by Rosemary Robinson.



Plymouth Rock rooster, his hereditary black and white plumage molded in ceramic, crows gleefully over his likeness (not too obvious) to the vinyl-coated cotton on wall, the uncoated tablecloth.



TOM LEONARD

Tray richly wreathed in silver grapes holds a grape-laden comport in the center of a table in Washington's Blair House. More grape motifs circle the Blair family dinner plates and the needlepoint seats of the chairs.



Accents of curry borrowed from outside walls of painter Ralph Du Casse's house in San Francisco provide a common bond for porch furniture.



One species of crassula, rhythmically repeated in a formal planting of succulents at the Duke Gardens Foundation, turns up again as a border for the grass plot beyond.



The library steps, *right*, that make such an apt server on Mr. and Mrs. C. Henry Buhl's Port Royal, Fla., patio reappear in minuscule to serve salt and pepper on the luncheon table. Interior design: Rosemary Robinson.



Abstract motifs of the handsome rug in the foyer of the Neil T. Larsens' San Francisco house subtly mirrors the swooping curves of the dramatic staircase, the smashing colors.



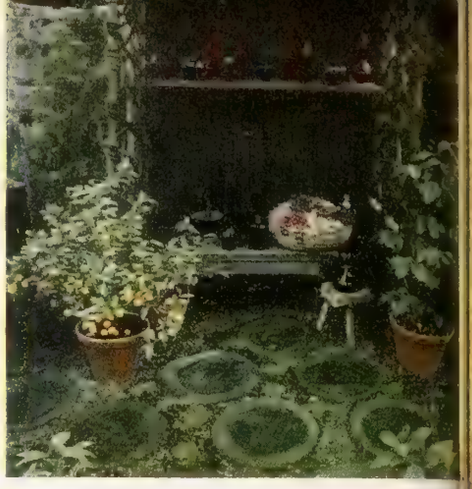
Bright napkins, *left*, repeat the stripes and colors of the tumblers in a wood-on-wood table setting in a house on Cape Cod.

Reserved for second-glance delight: bandanna-print shades on the chandelier that hangs over a table laid with bandanna cloth and napkins in the Francis Martin, Jr.s' house in Hillsborough, Calif.

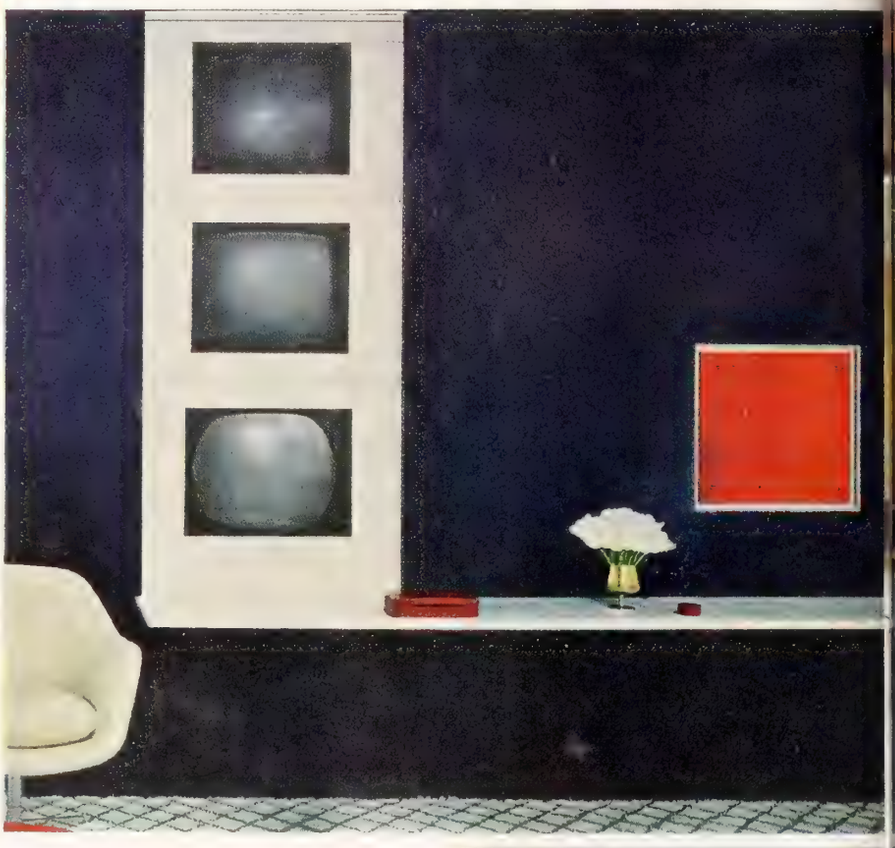




The cook book library in designer Sara Little Turnbull's kitchen is handsomely flanked with esoteric cooking utensils including a sectional Indian food toter; madeline molds; a ravioli cutter; a Turkish coffee mill.



Work center in a garden of herbs and other plants for flavoring liqueurs is prettily framed with a rope-and-pole latticework. Designed by Helen Whitman for the New York Flower Show.



Sunken bathtub in the William Heusers' house in Scottsdale, Ariz., follows the contours of a Moorish fountain, is lightly accented with Mexican tiles, some of them merely the corner motifs of a sixteen-tile composition.

KORAB



A wall panel of padded blue silk slides across three television screens in the office Florence Knoll Bassett designed for John T. Reynolds, president of CBS-TV.



DAMORA

MEADE

Black-and-white lacquered cabinet in a CBS vice presidential office offers no clue to its contents until front panels swing open and slide back to reveal a three-screen TV set. Designed by Florence Knoll Bassett.







A working fence becomes a neighborly delight when composed of staggered boards with giant flower cutouts. Designed by Jean Ray Laury.



When kitchen door, *above*, is closed, *left*, it melts right into the wall of the dining area of the Louis Stillers' New York City apartment. The eye-fooling details: continuation across door of vertical board paneling and chair rail; duplication of trumeau mirror. Interior design by Robert Moore.

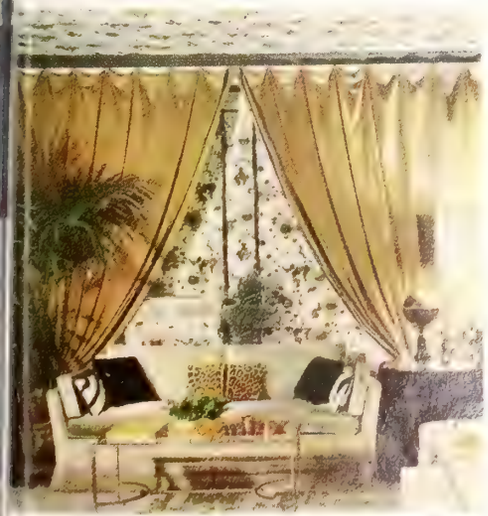


An intercom station, framed like a picture, quietly joins a distinguished company of paintings on the wall of Mr. and Mrs. Joseph Luis Jova's living room in Atlanta. Designed by architect Henri Jova.

Necessities, well-designed, can be decorative



An herb garden neatly confined in raised beds boxed in redwood is pretty to look at, easy to work in. Designed by Tool Shed Herb Nursery for the New York Flower Show.

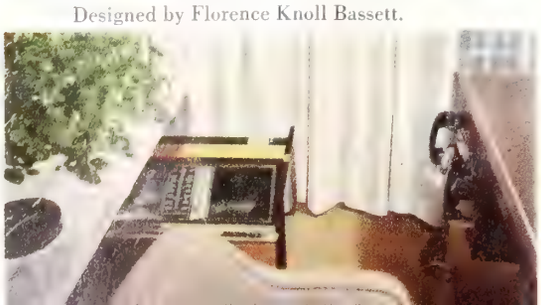


Air conditioner masked in wallpaper retreats into the shower of daisies at the windows, on the ceiling and a folding screen in the Robert De Mars' New York living room.



Panels of glass framed in brass protect a fabric-covered wall around a bathtub in Lady Rendlesham's country house in England.

A radio pulls out like a drawer from a marble-top console behind a CBS executive's desk. Designed by Florence Knoll Bassett.





A small fountain adds the splash and sparkle of falling water to a fanciful play of brick and greens in Miss Rebekah Hobbs' Boston garden.



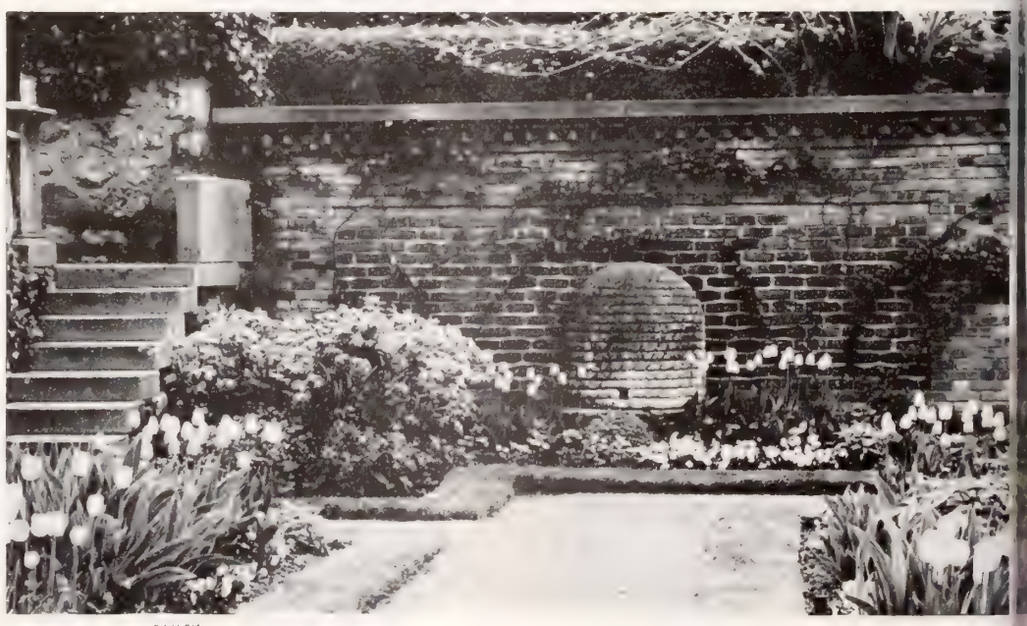


A simple geometric motif picked
from the braid border on the
felt-covered wall gives a fillip to
plain white window shade in Raly
Du Casse's house in San Franci

Paving in a variety of colors, textu
and forms creates its own
arresting pattern in the courtyar
architect Pekka Laurila's bare-
timbered weekend house in Finl



Baroque design painted in polychrome on a white brick wall crowns the wrought-iron Spanish cross hanging below it in the entrance hall of a house in Tucson, Ariz.



BAILEY

An elegant homesite for itinerant bees is the terminus of a garden path in Long Island's Old Westbury Gardens.

Arches below the countertop in Maurice Melamed's kitchen in Wayzata, Minn., are repeated in larger scale above refrigerator and freezer niches in opposite wall. Designed by David Nelson.

REYNOLDS



Ornamental extras add zest



Edible camellias carved from *dai kon* (Chinese turnip) garnish individual salads. By Charles Miyashiro.



A swagged valance hangs by brass rings from a curtain pole covered in matching striped silk in a bedroom in Chicago.

A simple frame of white molding calls special attention to a sculptured hand and two small paintings in Ferris Megarity's New York apartment.



An arrangement of Persian miniatures makes a handsome frame for simple wall-hung hi-fi components in the students' music room at St. John's College in Santa Fe. Interior design by Alexander Girard.



Curtains hung from a pole, then draped over a pair of brass rods mounted at right angles to the wall, suggest a canopy over the Empire daybed in Ralph Du Casse's San Francisco guest room.



Onion slivers dyed bright yellow become giant edible chrysanthemums on a tray of hors d'oeuvres at a party in Honolulu. By Charles Miyashiro.



A hanging fern thrives under the domed skylight in designer Harold Schwartz's New York City kitchen which is dramatically lighted at night by a strip of theatrical "footlights" above the cabinets.





A carved wood angel makes an overdoor in the house of E. F. Sanguinetti, director of the Tucson Art Center. On the door itself hangs a painting and a shelf for a plant.

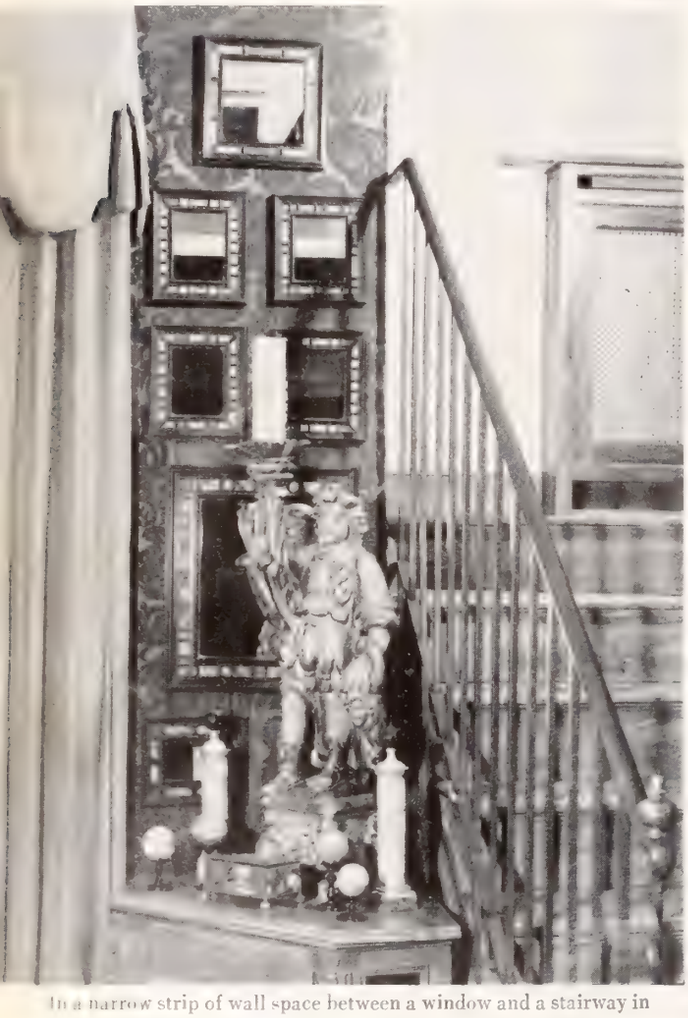


Japanese steamer baskets hung from the ceiling accent a window screened with a bamboo shade in designer Sara Little Turnbull's New York kitchen.



For his daughter's dog's house in Atlanta, Ga., architect Henry J. Toombs designed a fanciful pagoda roof.

BRIGHT



In a narrow strip of wall space between a window and a stairway in designer Paolo D'Anna's apartment in Rome hangs a collection of small mirrors framed in ebony and *pietra dura*.

forgotten spots can be dramatized

A fantasy finish of *faux marbre* embellishes the door frame and lavatory cabinet panels in Judith Garden's New York apartment.



A star-shaped skylight illuminates the stairwell in architect Ralph Anderson's house in Seattle, Wash.





the risers of the stone steps leading to the second floor of his Rome apartment, Paolo D'Anna designed special tiles, culminating at the top step with a series elaborated with fruit, flowers, and a mask.



Bright color coding and attractive arrangements of storage containers make it a joy to open the work closet where Sara Little Turnbull stores all the paraphernalia for her industrial designing.



The ceiling and wall of the bathroom in Mr. and Mrs. Edmund Smith's New York apartment are papered to match fabric of bedspread in adjoining room; the silk taffeta shower curtains, waterproofed for practicality, match those at bedroom windows. Interior design by Denning & Fourcade, Inc.

Slender towel racks on the wall behind the kitchen door in Sara Little Turnbull's apartment hold the designer's palette of table linens as carefully arranged by color as if they composed a painting.





For an overdoor panel in Mr. and Mrs. Theodore A. Cooke's contemporary house in Honolulu, a Japanese artist painted a modern composition based on ancient motifs.

Personal touches contribute individuality



An affectionately assembled mélange of treasures and trifles—paintings, photographs, postcards—flanks an old carved mirror in Mr. and Mrs. Marland Stone's house in East Hampton, N. Y.



A collector's treasure of marble eggs, assembled in a silver holder designed for real ones, brings a dash of color to a simple table setting.



A space-thrifty centerpiece of tiny shells and orchids on a small luncheon table is expanded visually by the collection of larger shells arranged on the shelf below and clearly visible through the glass top.





Trompe l'oeil paintings on paneled doors by Robert Bushong and Irmgard Arvin hint at delightful surprises one the other side. The Lobster Pot Gallery, Nantucket, Mass.

A freewheeling cedar planter-table on an oceanside deck at East Hampton, N.Y., brings an ebullience of lantana and ivy to any spot where greenery is needed. Ivy trails from pots in trough between table rim and center planter.



small dinners in her space-shy apartment, Sara Little Turnbull always uses a wheel-about table with an extension top that she can set up anywhere in room depending on menu and number of guests. Other constant: instead of place mats, trays that speed table clearing. For a three-course dinner, soup is already in place on wood trays, main dish waits in casserole, dessert on desk-turned-server.



For another dinner for four, trays are gold lacquer, soup is poured from a pitcher. End-of-table decoration is a handful of zinnias plunged in a lush basket of ferns.

MATA



At a dinner for six, served in front of sofa, fish- and meat-course dishes are stacked, Scandinavian fashion, on place trays; a row of mugs beside Mrs. Turnbull's place holds condiments.

Mrs. Turnbull's space-saving cocktail table is a Chinese wedding basket, its top tier serving as a tray.





y contemporary bird of
ded wood preens himself in front
iant Victorian pier glass in the Marland
Stones' house in East Hampton.



Green zinnias and other green blossoms are the personal favorites of Mrs. Stephen Van Renssalaer Strong who masses them in big bouquets for her house in Piscataway, N.J.

SERENE HOUSE



UNEXPECTED DETAIL



Your first impression, when you walk into the Alexander Girards' living room in Santa Fe, N. M., is one of space, whiteness, quiet, serenity—pleasant indeed, yet rather a surprise in the house of an architect well known for his international collection of exuberant, colorful folk art. But not until you have settled down in one of the comfortable sofas, do you begin to notice, one by one, his acquisitions—a carved stone frog on the table beside your drink, a glorious bit of embroidered fabric covering a nearby pillow, a regally dressed doll in the display wall across the room. Discovery is continuous, and so is delight.

Well over a decade ago, when many other modern designers were still wedded to the austere, no-non-essentials look, architect Girard was an enthusiastic advocate of decorative detail. Since then, his name has become synonymous with the use of folk art as decoration, and with the display walls he has incorporated into the architecture of his houses and public buildings. Less well known, perhaps, are his imaginative solutions for common practical needs—solutions that are not only highly functional but engagingly decorative and (*Continued*)

The living room's fixed-in-place furniture, constructed of metal lath and cement plaster finished with white paint, was inspired by a local Southwest tradition—the flat-topped mounds of adobe the early settlers built up from the floor to serve as benches or tables. A continuous J-shaped platform starting at one end of the fireplace wall forms the hearth, the bases for the sofas, and the tables between them. The seat cushions are foam rubber; the upholstered backs are supported by white-painted steel posts which are fixed in the platform, but have just enough resiliency for comfort. One of the smaller platforms, which Mrs. Girard calls "sugar loaves," makes a headboard for a daybed cushion laid directly on the highly waxed flagstone floor. Another serves as a stand for a slide projector which is focused on the fireplace wall, after removing the nineteenth-century Persian painting. Perched above doorway to stair hall: a little angel Mr. Girard made of driftwood.

LIVING ROOM DETAILS

Bolster-like pillows as long as loveseats

Steel rods supporting backs of fixed sofas

White-shaded, low hanging lamps that melt into white background

"Sugar loaf" stand precisely placed for slide projector

Traditional Spanish corbel on post

A Polish wooden dog paired off with a Mexican ceramic cat

KORAB





Front doors have perforated panels on outside, *right*, which are covered on inside, *above*, with solid panels, hinged to open for ventilation. Heart- and diamond-shaped metal studs were found in a Naples harness shop, egg-shaped handles in Denver.

often humorous as well. They are especially numerous in the old adobe house he bought and remodeled when he and his wife and two children first moved to Santa Fe—and which he has since remodeled again to take care of changing family needs and his proliferating collections.

The sense of repose that flows through the new rooms is due partly to the large expanses of white, and partly to the low, approximately even level of the major furnishings. There are no nervous lines to distract the eye. Few functional elements rise above eye level. Even the sources of light tend to be invisible. Since the living room windows are incorporated in the display cabinet along its outer wall, their existence is rarely noticed—only the light they admit. More daylight enters through a large skylight cut in the roof above the supporting *vigas* and equipped with a horizontal white-canvas version of the Austrian shade. By night the room glows quietly with light from fluorescents tucked far back under the display shelves—and with pools of light shed by white-shaded hanging lamps that almost disappear into the white background.

In this calm setting, the brilliant colors and ornate embellishments of objects ranging from the indigenous American to the exotic from all corners of the earth blend into a kind of peaceable kingdom. And their peaceability is enhanced by the deft way in which they are arranged. Never a proponent of clutter, Mr. Girard does not crowd his tables and shelves with heterogeneous assemblages. He likes to group interesting objects, in small numbers, in meticulously plotted compositions—the rare and the humble, the useful and the amusing, the indigenous and the exotic, side by side.



Long "sugar loaf," *above*, at dining room end of living room, encloses record storage and pull-out player. Slide projector is stored in smaller cube, *right*, and set on top for use. It plugs into an outlet inside the cube.



DINING ROOM DETAILS

Framed embroidery hung over door to passage

Shallow display niche incorporated in chimney

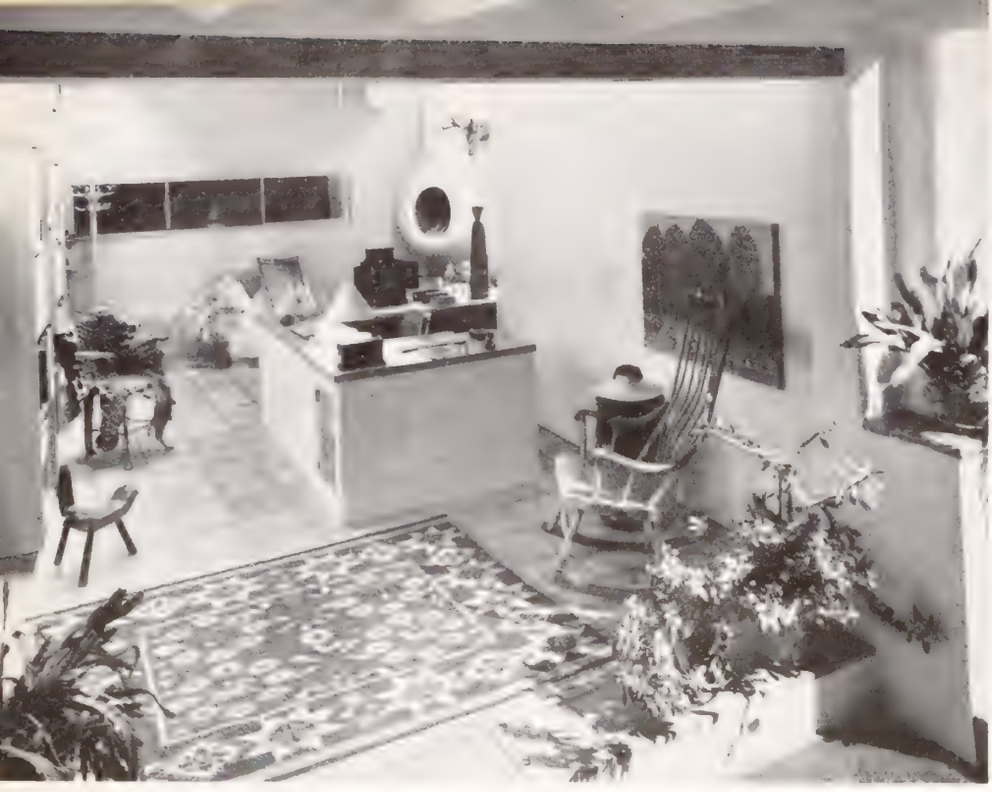
Cluster of votive lights to vary groups of candles

Dining table with no legs to obstruct comfort

OPPOSITE PAGE:

Visually, the dining room is a continuation of the white living room since there is no door between—merely an open archway. Thus the eye, rested by so much white, welcomes the brilliant blocks of color on the dining room's far wall, which might otherwise be overwhelming. In one corner of the room, the legless dining table of plain unfinished pine planks hangs from the ceiling by strong stainless steel tiller cable. When he remodeled the adobe chimney breast, the architect incorporated the little niche now filled with "rain god" figures from the nearby Tesuque pueblo. For seated dinners, Mrs. Girard uses the long buffet shelf as a server; for larger parties she sets up buffet on dining table. Except for working light in ceiling, room is lighted only by candles.







The most recent remodeling included the addition of a study for Mrs. Girard, making use of space formerly occupied by a garage. Since the house is built on a slope, the new room is four steps down from the main stair hall. In the corner by the steps hangs a tiny adobe fireplace as beautifully modeled as a piece of sculpture, even its damper handle carefully fashioned of wood. Mounted on the wall beside it is a Pueblo Indian deer-dance headdress, and meticulously arranged on the platform below, a trio of Zuñi pottery owls along with some prayer sticks, fetishes, and a few necessities like a hearth brush. On platform in hall above sits a large Mexican pottery figure of a woman making pots in which the Girards have planted greenery.

STUDY DETAILS

A sculptured fireplace hanging in a corner

Cabinet doors composed of sliced knots

For fun: an old drugstore chair draped with an ocelot skin

Tucked between beams, a row of spotlights focused on books

A special section of shelves for deep books

Each bookshelf painted a different bright color



The study combines efficiency with amusement

SERENE HOUSE: UNEXPECTED DETAIL *continued*



Mrs. Girard's built-in desk is constructed of wood frame and plaster, topped with oak flooring. The space at the corners, awkward to reach from inside the U, has been utilized for a stationery cabinet opening to the outside—each door a mosaic of sliced wood knots. When Mrs. Girard sits at her desk, she has at her right an undercounter bank of office file drawers, and at her left, pencil drawers, a pencil sharpener, a waste-basket. But to balance this efficiency, the room is full of amusements. In front of the glass wall looking out to the garden stands a wooden deer from Thailand, gilded and encrusted with fake jewels. Other furnishings at that end of room, *opposite page, top,* are wildly disparate: an old Boston rocker, a Polish folk painting, a brilliant Peruvian rug, a three-legged stool made by George Nakashima. The adjustable shelves of book wall are precisely placed to fit varying heights of books, and a special section projects beyond for extra deep books. Even here the architect added decorative detail: each shelf is painted a different vivid color.

How to wake up an old-fashioned house without spending a fortune

COLOR AND PATTERN

Color and pattern, prodigally used, can be one of the most effective elixirs a decorator can prescribe for routing obsolescence. With no architectural retailoring at all, the Quogue, L.I., house of Mr. and Mrs. Dwight Hemion (he is the well-known television producer) was made to bloom as radiantly—in a vastly different way—as it did when it first saw light at the turn of the century. A monument to the taste of its day—copious oak woodwork, interior walls of stucco painted institutional buff—the house had little, really, except strength of character, a quality the Hemions respected, but found a bit bleak to live with. The task of making the house livable without remodeling and without spending a fortune went to interior designers Zajac & Callahan, a young team with more than their share of daring. Using nothing but fabric, paint, wallpaper, and pazazz, they needled the old house into the gayest of second youths. The exterior, pleasant enough in an old-fashioned way, they left untouched—a staid preamble to the hijinks they devised indoors. Every inch of oak woodwork was painted bright white. Floors were stained a wet-seal black-brown or painted white or a color. These basics established, the rooms were then saturated with color and pattern in great breathtaking swacks as backgrounds for comfortably squooshy chairs and sofas and a fantastic arrangement of erstwhile golden oak furniture purchased with the house and glorified with white paint. Here and there, rather like the surprises in a birthday cake, are charming details to soften and amuse. Primarily, however, the decoration is a Brobdingnagian cover-up job, a tour de force of reviving a gaffer with warmth and wit.

New excitement with fabric and paint



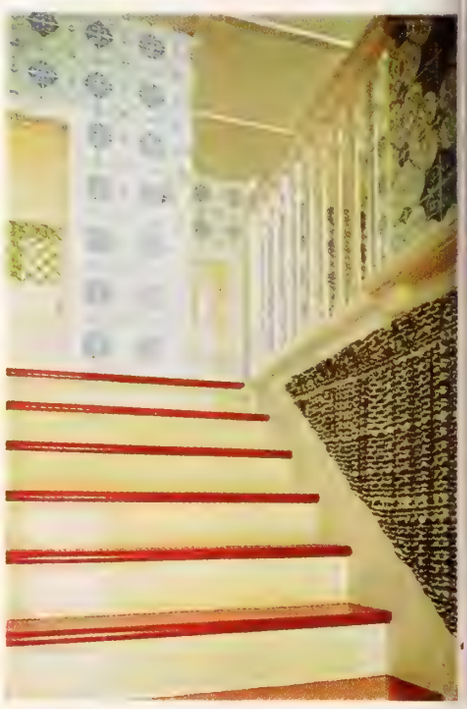
IN THE LIVING ROOM, *left*, and *opposite page*, the old stucco walls, too scraggy to paper, were hung from ceiling to baseboard with what seems to be heavy, boldly patterned black and white tweed. Not tweed at all, the fabric is cotton—much easier to shirr—printed with a photographic reproduction of a wool weave. Gathered on rods, top and bottom, the fabric cloaks the walls in rippled pleats—a pleasant way of getting pattern on walls that would otherwise have had to be replastered, and an acoustic foil for the bare floors. In the bay window, curtain panels are tied back in little billows to keep the pretty tracery of the turn-of-the-century diamond panes unobstructed. All this black-and-whiteness makes a wonderful counterpoint for the room's only upholstery fabric, a sea of anemones in their natural colors. *Bright-eyed details:* vivid red stair treads—a slick way of getting the color upstairs, where it fills the hall; an old sofa spruced up with upholstered feet and white nailheads; the perkiness of flowers in the chimney-breast niche; pictures on windowsills, even the sofa; a bull's-eye mirror in a black-and-white op art collar.

GROSEY



Pattern and color bring zest to every room

STAIRCASE, *below,* mounts to a vermilion floored hall and a crazy-quilt flurry of wallpaper patterns: Moorish tile in the hall, bamboo treillage in one bedroom, a fish-scale geometric in another.



GRIGSBY



DINING ROOM, *above, left,* was used originally, the Hemions suspect, as a breakfast room. The old oak furniture, glorified now with white lacquer and op art upholstery, is surrounded by a wallpaper jungle—bizarre, beautiful, and wonderfully apt with the lion-finialed chairs. *Details:* the bow-tied polka-dot sleeve on the old chandelier, the basket-nested centerpiece, a nice "uncitified" touch used for flower arrangements throughout the house.

IN THE BILLIARD ROOM, *left,* the original dining room, walls were papered in the same pattern used in the new dining room, but in a different coloring to jibe with the felt table top. Ceiling was draped in black and white polka dots—a pretty muffler for the click-clack of the game below. *Details:* a shiny red interior for the corner cupboard; polka dots for billiard room side of portieres that match living room upholstery on the other side.

MASTER BEDROOM, *opposite page,* does splendidly with nothing but old furniture. Woodwork and floor were painted quietly white, then a barrage of color and pattern was let loose right up to the ceiling and—to make a point of its angular fretwork—across it. *Details:* high curtain tiebacks to reveal window mullions; a sun-masking roller shade at the lattice window; same pattern on chaise longue as on beds, but in a less lively palette.





In front of the house is a brick-walled terrace with a swimming pool. *Inventive detail:* at all four corners of the house, V-shaped rain gutters that project well beyond the roofline and spill into beds of white stones set into the lawn.

THE PLEASURES OF DETAIL

in a thoughtfully planned house

The immediate impact of a successful house is the total pleasure it gives to its occupants and visitors—the feeling of simultaneous safety and excitement it brings, both as a shelter and as architecture. Then as the eye begins to note them, the details that make up these pleasures emerge, offering another pleasure: discovery. The contemporary two-story house designed by architect Hugh Stubbins for himself and his wife is an excellent example of these manifold delights. It stands on brick-paved Brattle Street in Cambridge, Mass., in a long line of distinguished Georgian houses, mostly clapboard, a short walk from the Henry Wadsworth Longfellow house. The architect wanted his own house to be compatible with its Early American neighbors, but not as a reproduction or imitation. Some of the details establish this harmony, while others make use of felicitous discoveries of contemporary design pertaining to planning and the use of materials. Still other details are simply the exuberant expression of the fanciful yet disciplined taste of the architect.

This is essentially a house for a couple, so while Mr. Stubbins made privacy available in most of the rooms, he provided, as an alternative, a delightful openness. He likes to describe his house as a "one room building, like a barn with open lofts." The barn idea is more than a simile, for with one eye on Brattle Street and the other on his spatial preferences, he created a design that does resemble a New England barn in shape. Its main room, like the middle of a barn, soars to the roof ridge, and all the interior posts and beams are, barnlike, exposed. Then he enlivened the rectangularity of a closed barn by punching holes in the shell with bays and skylights, and by opening up whole sections of walls with sliding doors and fixed panes of glass. (*Continued*)

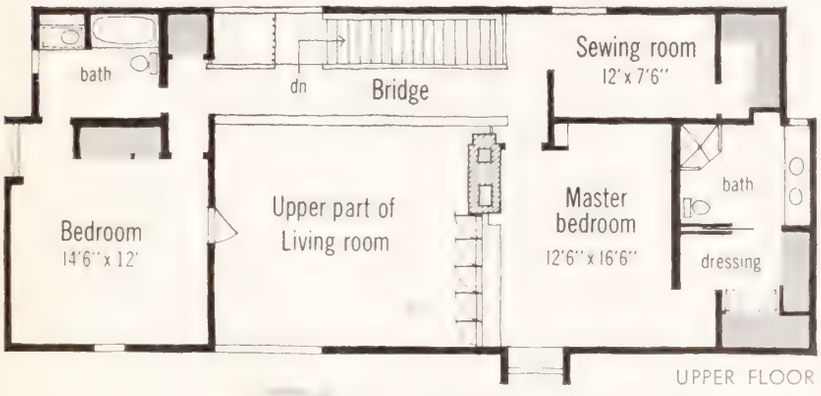
At the south end of the house, *opposite page*, a section of the second-floor guest room is cantilevered beyond the lower floor to add interior space and, along with a vertical stack of three windows, give greater visual interest to the exterior. The redwood siding, bleached with oil to a soft hue, and random in thickness as well as in width, adds still more three-dimensional variety. *Whimsical detail*, the tiny window bringing fresh air to the skylighted guest bathroom.

EZRA STOLLER

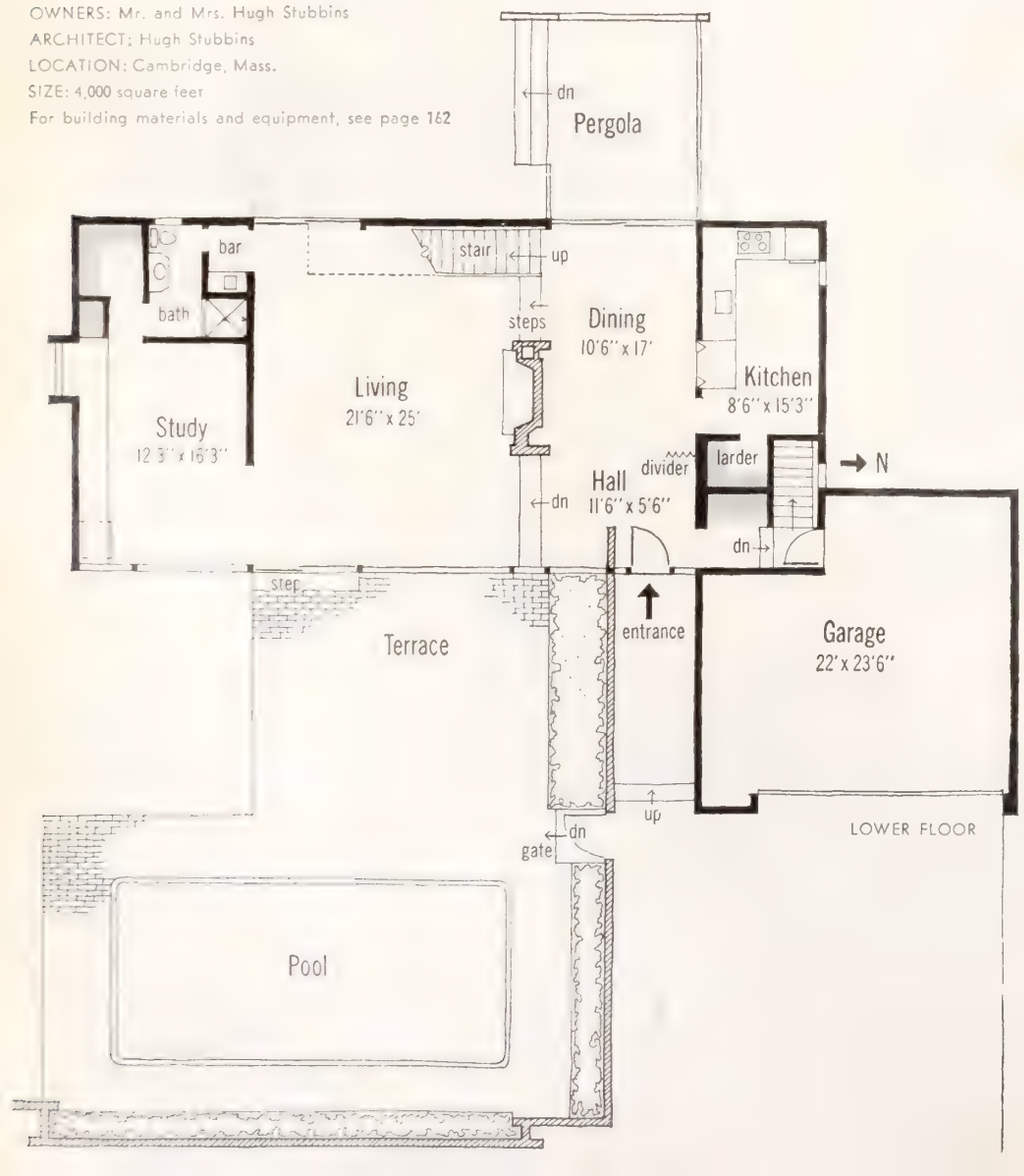




The walk between the brick wall and the garage leads to the front door



OWNERS: Mr. and Mrs. Hugh Stubbins
ARCHITECT: Hugh Stubbins
LOCATION: Cambridge, Mass.
SIZE: 4,000 square feet
For building materials and equipment, see page 162



The brick-walled terrace doubles the size of the brick-chimneyed living room

The walled terrace in front of the house is a dou ble delight, promising its secrets to those about t enter, and assuring privacy to those who are there as well as to those in the adjoining glass-walled living room. In good weather when the doors are open, the terrace more than doubles the size of the living area, and all year-round it supplies a pleasant view from Mr. Stubbins' study and the upstairs bedrooms. A fence of bleached redwood boards like the house siding screens the third side of the terrace. Behind the house is a larger and much older garden, filled with rare trees and flowering shrubs, that had long existed on the site.

The effective repetition of a few materials—brick, redwood, cherry, Douglas fir—creates a satisfying unity between the house and its surroundings. The first that meets the eye as you approach the front door is brick to match the old Cambridge sidewalks. The brick wall of the terrace actually extends 3 feet inside the house. Brick also paves the terrace and brick faces the complex and massive chimney that rises through the center of the house. The redwood of the exterior is repeated in the long south fence, and all the exposed interior posts and beams are of dark-stained Douglas fir. Cherry—a traditional material in New England cabinetwork—is used extensively in the interior for built-ins and trim. For the many dramatic details of wood and brick, the housewide repetition of glass and rough white plaster walls and ceilings makes a wonderful background.

The plan, *left*, is a 26-by-56-foot rectangle. The upstairs rooms at each end of the central two-story-high living room are connected by an open bridge sailing across the back of the living room. Both bedrooms have "windows" overlooking downstairs.

The 26-foot-high living room, *opposite page, above*, runs the full depth of the house. Large expanses of glass in the front and back walls flood the room with marvelous light, and offer wide views of both gardens. On each side, wide doorways opening to adjoining rooms increase the sense of unrestricted space. *Inventive details:* alternating opaque and glass panels in upper section of long wall; the series of pivoting panels above what appears to be a balcony at upper right of fireplace. When closed, they form one wall of master bedroom; balcony rail is thick enough to enclose a long built-in chest of drawers.

Both the brick wall of the terrace, *opposite page, below*, and the planting continue into the entrance hall separated only by a fixed glass panel. *Outdoor detail:* pergola that creates a pleasant play of light and shadow on both sides of garden wall.





EZRA STOLLER





Mr. Stubbins' study, *above right,* is next door to the living room, but the sliding door of cherry can be pulled across the opening to give him complete privacy. The opposite wall is lined with pin-up board and a series of built-ins which he designed precisely for the way he likes to work. *Space-saving details:* drafting table that lifts up and slides down into a vertical slot in the cabinet; light table for viewing transparencies, *above,* that slides back under counter.

Space flows from room to room through wide doorways or "windows." but they can be closed off for privacy

Spanning the back of the living room is the bridge that connects the two sections of the upper floor. *Delightful details:* the chevron pattern on the boards of the bridge balustrade that leads the eye to the V-shaped dip covering the end of a structural beam; the 30-by-30-inch opening in the guest room wall that offers a view down for guests and a flash of continuous space for those who look up; the pin-up on the door of the opening which is the architect's plan for a multipurpose stadium in Philadelphia. You can see a duplicate on the wall of his study through the wide doorway at the left.





The freestanding stairway, *above*, that ascends from the dining room to the bridge, occupies almost no floor space and does not obscure the view in any direction. The treads are carpeted, and when young children or older people come to visit, a special hand rope is snapped into place along the wall. *Fireplace detail:* a compartment under the granite hearth especially designed for the storage of logs.

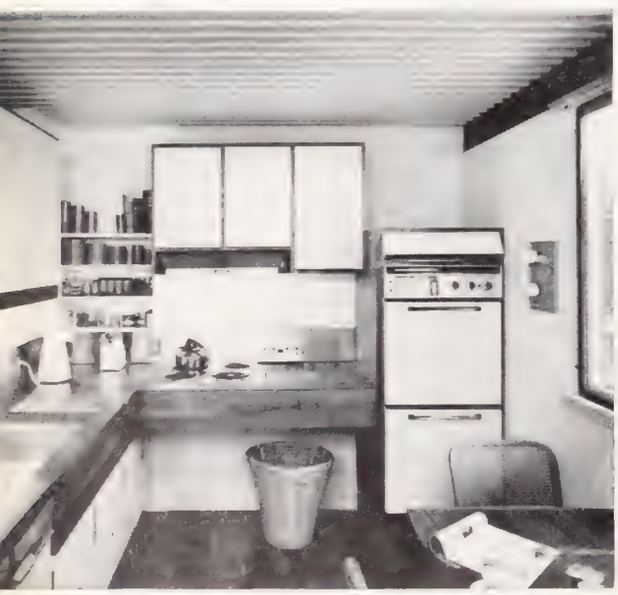
The dining room, *right*, is directly behind the entrance hall and completely open to it, but the bronze-sprayed aluminum-mesh curtain at the right may be drawn to give it a comfortable sense of enclosure. Beyond the glass doors at the other end is a pergola for dining that looks out on the old garden at the back.





The dining room, *right*, sparkles at night with light from a constellation of tiny starlike lamps, *above*, tucked between the strips of wood that mask the acoustical tile ceiling. (Similar batten-like strips finish all the flat ceilings on the first floor.) *Practical detail:* built-in drawers and two-door cabinet for table-setting accessories directly below shuttered pass-through to kitchen.

The dining room and kitchen are thoughtfully planned to work in partnership



The kitchen is unusually compact and efficient, yet restful and inviting because of the combination of materials—large areas of white accented by cherry and stainless steel, an earth-toned floor of Welsh ceramic tile like that in dining room and entrance hall. *Efficient detail:* wood top of dishwasher at left is directly below pass-through from dining room, so that after-dinner dishes arrive in kitchen at most convenient point for processing.





In the guest bath, *left*, the playful square porthole provides ventilation, and the overcounter skylight brings in an abundance of daylight.



In the master bedroom, *right*, small areas of white accent the cherry of the built-in chests below the "window" overlooking the living room. The pivoting panels are of wood covered with grass cloth. The door of the room, with its incised border and horizontal panel, was designed by the architect as a variation on the bland flush door. The fixed-glass panel above it enhances feeling of space without sacrificing privacy.



Vertical slits in walls *left*, such as those at guest room end of bridge, are actually return air ducts for heating system which Mr. Stubbins has carefully worked into his architectural pattern.

Floor of bridge, *below*, is ingeniously lighted by fluorescent tubes concealed in recess at bottom of balustrade.

For more photographs of this house, turn to page 161.

Practical details of light, heat, and ventilation are worked out with imagination and finesse



How to build excitement into the simplest garden



Certain standard landscape elements structural or horticultural—are basic to almost every garden. Among them are terraces, paths, steps, fences, outbuildings, and the like. They are present in most gardens because they are functional and necessary, and because they are functional and necessary, they are often dull. Commonplace need, commonplace fulfillment—but that is not good enough. Here and on the next two pages are nine solutions to everyday problems that soar way above and beyond the commonplace. Once seen in their context, it seems doubtful that any could ever have been dispensed with. Yet each of them is directly relevant, uncomplicated, an embellishment, pure and simple, on the obvious: here, raised planters on a flagged terrace; there, a tool house that is almost the focal point in a tiny garden; elsewhere, a flight of steps as gay and unexpected as a child's toy or a boundary marked by Birnam wood come to Dunsinane.

Each of these superfluous details—they are superfluous in everything but their extraordinary merit—adds a saving note of practicality to the gardens they serve. They are as durable as the materials of which they are made and designed as carefully as though their designers' reputations depended on them.



Tool sheds are just as important on small but intensively cultivated garden plots as on big ones. But on small plots it is harder to render them inconspicuous. Mrs. Charles J. Tuttle has chosen to make her New Haven, Conn., potting shed, not only far from unobtrusive, but an obvious and central part of her garden plan. A small and disarmingly simple structure, it is embellished on the house side by a pretty espalier, is at once storage facility and garden divider.

OPPOSITE PAGE:

Is this a terrace with raised plant beds, or are these raised plant beds surrounded by flagging? No matter how you see it, the whole point is that the sum is greater than the parts. An X-ray glance would reveal that the beds are deeper than the terrace, to allow growing room for any kind of plants that would look well there, including tree roses, which in the John Millens' sunny Burlingame, Calif., garden need at least 18 inches' depth. Further fillip: verge boards wide enough to provide casual sitting.



When a change in grade, *right*, is too gentle to be notable or too steep to be comfortably negotiated without steps, the random, or apparently random, trick of breaking the rise with railroad sleepers serves two important purposes: First, it gives character to a generally featureless if pleasant slope. Second, it makes the slope much easier to climb (the theory that all ramps are more comfortable than steps simply will not hold water).



Steps seldom have the dramatic beauty of the gigantic, variform concrete slabs, *left,* in the garden of Mr. and Mrs. Spencer Grant, Hillsborough, Calif. If all a flight of garden steps could do were to level the existing traffic, an important opportunity to create beauty from structural elements would be lost. Here, to stunning effect, is traffic control *plus*—plus form, pattern, materials. Lawrence Halprin & Assoc., landscape architects.

The pierced brick wall, *below left,* at one side of Mr. and Mrs. John Morrison's narrow lot in Atlanta, Ga., was designed to screen their driveway pleasantly from their neighbor's sitting area. The trim pattern of light and shade, the soft colors of old brick, the strong upright lines of the columns all enhance the effect.

Lumber in processed form, *bottom of page, left,* seems, next to living trees, most compatible with any landscape setting. This garden house and sitting platform, designed for the Don Roehrs exhibit at the 1966 International Flower Show, is of stained redwood, its decks composed of spaced boards on edge—strong and self-draining.



Once a problem has been well solved it looks simple



Bamboo, *below right,* is one of the fence materials that, in their almost infinite variety, offer equal options to the designer. Simply and effectively used as an informal stockade in this California garden, the implications are semitropical. Rough stone wall makes a suitable base. E. Leslie Kiler, landscape architect.





Three kinds of fencing, *above*, different in design, material, and function—satisfy a variety of purposes in a California garden. Privacy is achieved by see-through spacing of palings arranged for the specific need. Carport at the right is enclosed by a solid screen of tightly joined boards. Horizontal fence panels—actually overhead shades—provide both a special structural note and a utilitarian filter for the California sun.



Most spectacular boundary marker of all is the enclosure, *right*, that gives all the privacy required for this garden in the hills above Los Angeles. Wholly natural (composed of earth and trees), yet wholly contrived (artificial mounds or berms and pruned evergreens) the effect is Japanesque, but the only design precedent is found in the lore of bonsai—the practice of training miniature trees in containers.

PHOTOGRAPHS BY [illegible]

A MAN'S HOME AWAY FROM HOME

"IT'S THE DETAILING THAT COUNTS"

says Frank Stanton, president of Columbia Broadcasting System, Inc., who has devoted his life to perfecting every detail that comes across his desk or into his head. Reflecting its occupant like a mirror, his new office is packed with inventive ideas that would be well worth thinking about by anyone planning a new house



CBS President Frank Stanton

CBS/51W52, as New York's new Columbia Broadcasting System's headquart building is called, was designed by the late Eero Saarinen, and the interiors are work of his old friend, designer Florence Knoll Bassett. Her philosophy—"the sim the background, the easier the thought process"—is epitomized in Mr. Stant office, actually a suite consisting of the office proper plus a reception room, secretar office, dining room, pantry, private dressing room, and bath. Mr. Stanton, a per tionist, had very definite ideas about *his* kind of ambiance.

"Quiet and straightforward work space is what I wanted and what I I also wanted English oak paneling—a sentimental concession to a ch hood spent in my father's cabinet shop."

Serenity and English oak were coupled in the office proper (1, *below*), a 25-f square with a floating vaulted ceiling of smooth plaster, and floor-to-ceiling windo

"The settees were designed to encourage leisurely talk. They do."

There is a recessed four-way TV installation (2) in the oak wall.

"The audio for each receiver can be adjusted from any point in the ro with a pocket-sized remote-control unit. When the phone is in use, sound level drops automatically."

Hung behind Mr. Stanton's desk is an 11-foot-long work cabinet (3, *opposite pa*

It is really seven cabinets put together (4) under one long Zebrino marble top.

"I couldn't function without it. Everything is there—dictation equipm confidential papers, books, pencils, a dimmer for the lights, controls heat and radio, and coffee."

One of the telephones is here, too (5), hidden like a state secret.

"But everything isn't hidden. That's Kline's 'Crosstown' hung above cabinet, and Lipchitz's 'Seated Bather' down at the end."

Personal treasures have their own stage: a bronze coffee table (6).

"The bronze Buddha's hand I found at Angkor Wat. The 'S' is off the CBS building, and the tile is by Louis Tiffany. What looks like aspirin that little jar are really peppermints."

Centered on the north wall (7) is a bronze by Henry Moore—"Locking Piece."

"The unique feature of the room is the vaulted ceiling. The diagonals stainless steel splines for air-conditioning diffusers. Recessed downlig are spotted in the quadrants—good lighting, good design." *(Continu*

PHOTOGRAPHS BY DAMORA, HYDE,

1 To stop passage of sound, doors and frames are tongue-and-grooved assuring tight fit.



2 When door closes on TV screens, wall is a smooth sheet





en-part wall cabinet with eight drawers, four
o doors can be secured with one lock and key.



5 Telephone counter
bearing pens, memo pad, and
engagement book slides out
from cabinet like a drawer.

The guiding principle is simplicity



6 Cube-shaped sculpture on table
is an award to Mr. Stanton
from the Art Directors Club of Philadelphia.



4 Wall is washed with light from fixtures recessed above vaulted ceiling. Dimmers reduce radiance to glow.

7 Pedestal desk designed by Florence Knoll Bassett has bronze base, oak top. Conferees sit on Brno chairs.



"IT'S THE DETAILING THAT COUNTS" *continued*

The CBS building was designed in 5-foot modules, making each of Mr. Stanton's four windows 5 feet wide with an intervening 5-foot wall. But the room looks as though it were all windows because each wall panel (1) is covered with folds of heavy silk. The windows themselves are screened with off-white vertical blinds, then hung with curtains of tiny bronze beads, faintly glinting, more web than mask.

"We enjoy the view from the left north window. The view from the right north window [which frames the offices of a competitor] ***we ignore."***

Adjoining Mr. Stanton's conference-dining room is a small serving pantry (2). Although the kitchen is located elsewhere (to banish the olfactory aura of a restaurant), food is served piping hot from the pantry's warming shelf which also has infrared lamps on its underside to keep warm whatever is placed on the counter below.

"For all its 10 by 10 feet, the pantry is tremendously efficient."

Like most executives, Mr. Stanton often works very late, and like all executives, gets tired. He then repairs to what he calls his "anteroom," a combination dressing room, bath, lounge, library, and picture gallery—all contained in a neatly compartmented rectangle of 10 by 20 feet (4).

"It's a wonderful place for privacy, occasional relaxation, personal books, and the usual memorabilia."

And like the working area it is meticulously detailed. The light switches (3) are flush-mounted in the doorjambs, leaving the walls beautifully uncluttered. At the far end of the room is the bath, which is partitioned into three compartments, one for the lavatory (5), the other two for shower and toilet.

"The washbasin is Mrs. Bassett's contribution to elegant plumbing. It's travertine, like the floor. The medicine cabinet with its oval mirror is moored to a T-bar that the curtains cover up. Opposite the lavatory is a mirror-doored closet (6) lined in oak and white laminated plastic. That's for storing anything I don't like to look at but have to have around. Some of it is just plain junk that never stops accumulating."

In an alcove at one side of the anteroom is a built-in settee (7), part of the tiny complex of Mr. Stanton's private world—when he gets a chance to enjoy it. The rest of the time he is using up his energy in the office next door or replenishing it around the corner in his conference-dining room (8), which is furnished with a round marble-topped table on a bronze base.

"This is the room with my favorite view—two windows by Louis C. Tiffany that my wife discovered. They are from an old house in Philadelphia. To fill in the window area, they were floated between panels of sand-blasted glass. Essentially this room is a beautiful white cube with two white walls of sand-finished plaster and one wall of white lacquer panels. The painting is Riopelle's 'Streaming.' The Tiffany windows hang on pivots and swing out for cleaning and relamping the fixtures behind them. This room doesn't get much sun, so we helped nature and Mr. Tiffany a little. The artificial light looks like sunlight, which makes the windows look like something designed by Aubrey Beardsley. I don't know if he would have liked the idea, but I do."

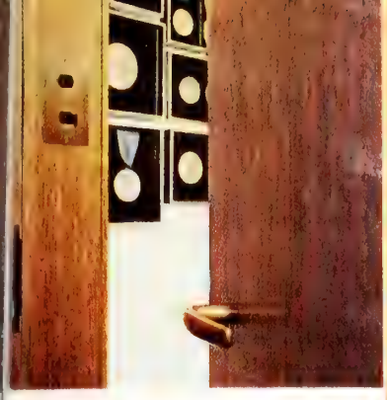


1 Vertical blinds and bronze bead curtains create subtle gradations of light. Sculpture in corner is Ipoustéguy's

Some details are highlighted, some are concealed

2 Serving pantry contains refrigerator, sink, storage cabi





doorjamb, light switches.
On wall, framed medals.



bathroom, Japanese
oll from Inland Sea.



shaving, theatre dressing room lighting.

r shirts, a bank of plastic-faced drawers.





7 Personal cubicle: built-in settee, small treasures, books, photographs, citations.

8 In dining room—as almost everywhere—an air conditioning diffuser follows the junction of ceiling and walls.





THIS PAGE
A frothy range of whites gives Mr. and Mrs. J. Randall Creel's silver-walled dining room in Mill Neck, N. Y., the gala sumptuous look of bride's lace. Only a few deft touches of color—the boughs in the chinoiserie wallpaper pattern, the celadon carpet, the warm brown of the walnut table top —give substance to the seemingly ephemeral sparkle.

OPPOSITE PAGE
Smooth silver-leaf walls, innocent of embellishment, highlight and blend a mélange of unrelated patterns in the New York living room of designer Albert Hadley, partner of Mrs. Henry Parish II. Among the patterns: an extraordinary carved wood table with faux marbre top, a mother-of-pearl encrusted Indian mirror; a wood-grain printed chintz. Silver leaf was applied in squares in the manner of an old tea box lining.

GLISTENING NEWS: SILVER WALLS

Although the current and growing popularity of silver walls may be due, in part, to the observation that silver is the color of moonlight (the world's greatest flatterer), there are other excellent reasons for silver's appeal that might never occur to a poet. Because it reflects light, silver has much of the space-extending propensity of a mirror—but without glare or distortion. Because of the uninterrupted flow of soft sheen, you are rarely conscious of a silver wall turning a corner. A small silver-walled room looks big; a big one seems infinite. And along with this wonderful hallucination of space, silver offers a catalytic companionship to color that is hard to beat. To white, it brings an elegant worldliness and, because it is closely related in hue, the most subtle of contrasts. Light, bright colors against a silver background seem brighter and more intense as you can see in the sparkling room on our cover. For black and deep shadowy hues, always in need of supplement, silver supplies the leavening gleam that makes them rich, rather than somber. The warmth of hot, bold colors, strong enough to be noticeably reflected in a silver wall, is transmuted into room-wide radiance. And there is certainly nothing pleasanter against a pool of silver than a gamut of wood tones. The basic silver background takes the form of hard-surfaced, easily maintained wallpaper (you just dust it). It may be plain, textured, or patterned and hung conventionally in rolls or panels. Or it may be applied in silver leaf squares. For the double gleam of silver *on* silver, mirrors and bibelots make marvelous embroidery.





Ebony-painted walls deepen the luminosity of the Japanese wallpaper panels in fashion coordinator Ferris Megarity's bedroom. For more shadow-and-sparkle counter point, one wall of the room is mirrored, the opposite wall covered in a tortoise-shell pattern. But most of the accents revert to the silver theme—a simple four-poster and a collection of old altar mirrors, all newly covered with silver leaf.



A Pompeian red floor aided by a few other splashes of bold red casts a rosy glow on the silvered walls of designer Daren Pierce's New York apartment. Thanks to the reflective quality of the wallpaper that shades from molten-bright to gunmetal, he can achieve endless variations of mood, simply by varying his constant theme of black and white plus one bold color.



Among the decorative details that are adding visual spice to contemporary rooms is the heavy handmade fringe you see on rugs, throws, and pillows imported from Europe and the Middle East. Much of this fringe is macramé, a craft whose French name stems from a Turkish word, *magramah*, meaning a hand-knotted lace of geometric design. A technique long practiced by rug weavers in Mediterranean villages, and by French and Italian nuns as ornament for ecclesiastical vestments and altar cloths, macramé is an art that, surprisingly, is also part of our American heritage. In the days when American ships pursued great whales, sailors whiled away empty hours by sitting in macramé hammocks making scrimshaw and macramé belts and fringes as gifts for their sweeties back home. Knotwork was also popular among Victorian needlewomen as an edging for velvet curtains and Kashmir shawls.

Now, after long exile, macramé is back. To make it requires only the simplest of materials and you can work on it while traveling or watching TV. The knots go quickly and are easier on the whole than most of those in the Boy Scout manual. Mistakes can be ripped out easily, yet when finished, the fringe will not ravel. There are many variations and patterns to choose from, but you can make beautiful macramé of great beauty by mastering only two patterns: Open Mesh and Fern.

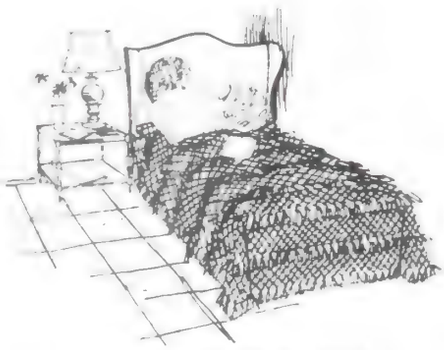
You might make deep colorful fringes of heavy wool for a rug or a pile of pillows, a round felt tablecloth or a tapestry bedspread. With lighter weight Persian rug yarn, you could edge a bed throw or heavy curtains. Cotton embroidery thread might provide beadlike edging for sheer bedroom curtains, dust ruffles, table mats, or tablecloths. For a summer house, butcher's twine could transform standard window shades, lamp shades, or shower curtains. If you use dowels to support the top and bottom of a long panel of macramé, you can create taut lattice-work screens for windows or French doors. Narrow strips, perhaps mounted on felt of contrasting color, make excellent bellpulls, tiebacks, or wall hangings. Many strips joined together make a fabric. For detailed instructions on the making of macramé, please turn to page 166.



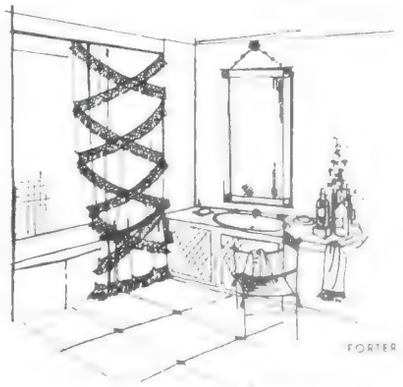
Lattice-like room divider of macramé fringes

HOW TO MAKE MACRAMÉ

OPPOSITE PAGE:
Two dramatic examples of decorative macramé fringe, both with macramé fringes: a round table cover of red felt edged with Open Mesh macramé of heavy wool Pat-rug yarn, a ready-made sofa pillow, LOWER RIGHT, *dressed up with Fern macramé of Persian rug yarn. The trio of fringes, varying in weight and scale, includes:* TOP TO BOTTOM, *Open Mesh of cotton embroidery threads; Fern of Pat-rug wool; Fern of cotton embroidery threads. All the macramé is the work of Imelda M. Pesch.*



Bedroom fringe of wool, contrasting spread



Shower curtain criss-crossed with macramé

FORTER

NEW SHAPES TO



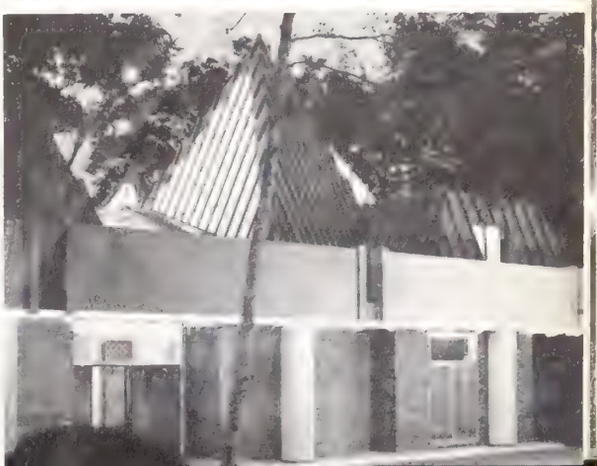
NEW ROOFS EMPHASIZE SHELTER AND SECURITY

Dramatic, high-flying roofs have become the dominant feature of many of the new
est houses. Like great hoods they sometimes enclose virtually the whole structure, s
that the walls become part of the roof and the roof is, in fact, the wall, eliminating th
separate construction and linking of these two elements. The popular A-frame hous
is the most familiar example of this. Protection from the rain, ice, hail, snow loads
sun, heat, and wind pressure that assail it is emphasized by the increased use of heav
butt shingles and shakes, or by metal roofs of terne or copper. The flexibility of desig
which these materials offer makes possible the fantastic shapes roofs are now assun
ing and also makes possible the fascinating interior spaces they simultaneously create

LIVE IN

ADVENTUROUS ROOFS, BAYS, AND ARCHES ARE TRANSFORMING HOUSE DESIGN

ee truncated triangles that form the roofline of architect J. Carson Bowler's
use at Bodega Bay, Calif., evoking something of the power and mystery of
ssion of ancient pyramids, provide privacy from neighbors at each side. The
shingle roofs frame the cantilevered windows of the two-story living and dining
t the right and the painter's studio connected by an open bridge at the left.



A cluster of soaring pyramids, some peaked, some truncated, and surrounded by a parapet, create the upper story of architect John Mooney's waterfront house at Oyster Bay, N. Y. Most of the roof is sheathed in a rich, lead-covered copper, with cleats forming parallel lines. Over the stairway just inside the entrance at the right, one side of the tallest pyramid is sheathed with glass, so that the stairwell and a solarium above it are bathed in light.

EZRA STOLLER

EZRA STOLLER

BAY WINDOWS ADD SPACE, INCREASE LIGHT

Bay windows are openers: they bring to an interior added space, more light, and wider prospects. And privacy need not be sacrificed. When bays are imaginatively designed they can also create a far more interesting façade.

Hidden behind trelliswork of wood lath painted black, two tiers of bay windows expand and dramatize the yellow ocher stucco façade of a house in San Francisco. (In that city where every inch of land is precious, building regulations allow jutting bays at the front of the house as long as they are 12 feet above the sidewalk.) The two upper bays and the lower one on the right are windows, but the lower left bay is an open porch at the end of a dining room which can be closed by a sliding glass door flush with the wall of the house. Architects: Charles Porter & Robert Steinwedell.



Twin bays on the second story of Mr. and Mrs. Sidney Hiken's San Francisco house provide extra floor space and light for the living room. But privacy is preserved by the fact that the walls directly facing the street are panels of stucco and only the sides of the bays are glass. Architects: Wurster, Bernardi & Emmons.

Every front window in Dr. and Mrs. Robert Lansdale's brick house in Baltimore is a bay, enlarging the rooms and giving a fresh look to the traditional Baltimore townhouse. The curtains that screen the single-paned, wood-framed windows at night are hung along the perimeters of the bays so that no space is lost. Other variations on tradition: the projecting party walls between houses; the battlement effect of the piers that rise above the tops of the bays. Architect: Hugh Jacobsen.



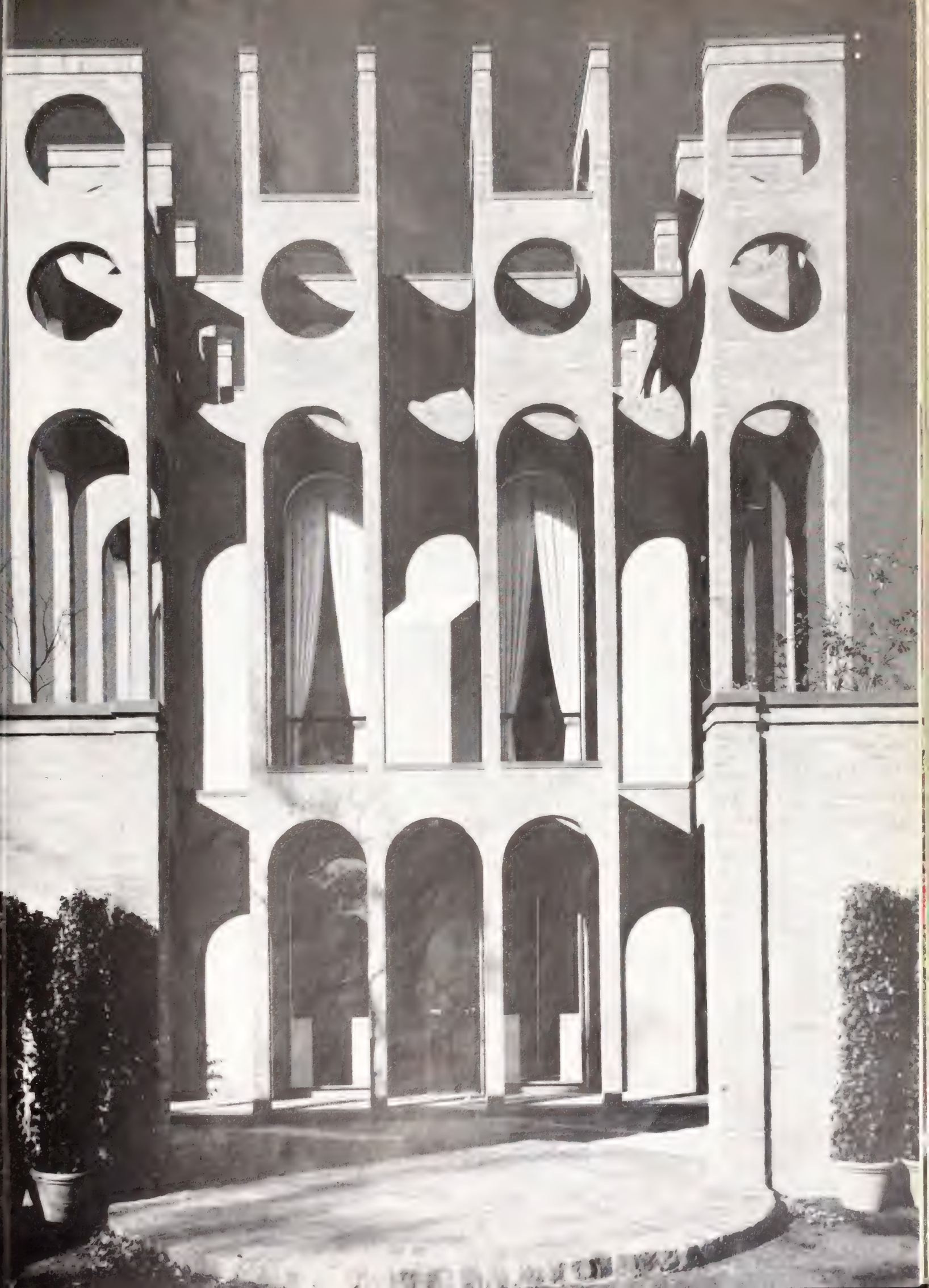


Pointed arches, four on the t long sides, and one on each sh side, create a protective overhang for the second story windows of architect David M Lowe's beach house in Malibu Calif. Inspired by a tour of English Gothic cathedrals, the two-and-a-half-story house transposes their soaring essen into present-day materials. The 24-foot-high vaulted arches are of laminated Douglas fir, the panels are glass and white plaster.

OPPOSITE PAGE:
The classical two-story arcad that surrounds four sides of the first floor entrance hall and second floor living room of architect I. W. Coburn's house in Lake Forest, Ill., not only shields these interior spaces but creates a fascinat play of light and shade indoo and outdoors. This tower of arches rising in the center of the house and, flanked by two long one-story wings, is a true masonry structure, sinc the load-bearing arches, only one brick thick, carry the weight of the walls above the

ARCHES AND ARCADES FORM PROTECTIVE SUNSHADES

An ancient symbol of strength and solidity, arches can serve a double purpose: First, whole walls can be opened up with glass panels because the arches support the weight of the wall above the glass, eliminating the lintel necessary at the top of a rectangular window. Second, an arcade of arches or a row of overhanging arches can also serve as a screen or an eyebrow to shield outside walls from sun glare. Arches vary almost infinitely in form: There is the classic Roman round arch of the house on the *opposite page*, the elliptical Gothic arch, *above*, translated into wood, the trefoil arch, the horseshoe, and more. The pleasure of their curving lines does much to relieve contemporary houses of rigid rectangularity.





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CORKSCREW:

SHERRY

With the trend to lighter drinks, the newest thing on the cocktail circuit is one of the oldest and most versatile of wines—sherry. Updated, sherry now appears chilled as an apéritif or, with cake or cookies, as an after-dinner accompaniment to an evening of TV-viewing

BY HUGH JOHNSON

Sherry is, first and foremost, the wine of Spain. However much is exported—and Britain, the second most devoted sherry-drinking country, alone accounts for six million gallons a year—the Spanish remain the great sherry drinkers. To them fine wine is sherry, and "*fino*" is all they have to say to order it.

Like all the great and individual wines of the world, sherry is the product of a particular place, a particular climate situation, a particular way of life. Its name is an anglicization of Jerez in the far south of Spain; by Spanish law it can come from nowhere else. Jerez is the archetypal Andalusian town, a country cousin to its more famous neighbor, Seville. Everything that documentaries and travel folders have made familiar about Spain is here in its original form: flamenco, bullfights, mantillas, blue-tiled patios, orange trees, wrought-iron balconies, the four-hour siesta.

The wine made in the country around Jerez and blended and matured in the huge white buildings called *bodegas*, which lend a special character to the whole town, begins as ordinary white wine.

Little rain and long hours of sunshine (climatically Andalusia is to Europe what Texas is to the United States) make the wine strong. The chalk-white soil makes it clean and fine to the nose and palate. There is no denying that the new wine is rough and raw. Only one thing will lift it out of the peasant class and make a social drink of it, and that is age.

By varying the aging and blending process, by using better or cheaper wine as a base, by adding more or less sweetening, or no sweetening at all, the highly sophisticated sherry shippers have developed such an infinite range of variations on this basic white wine that it is hard to remember they all have their roots in the same soil. The difference between the palest bone-dry fino and the most liquorous burnt-umber cream sherry is, however, largely artificial. Both started pale and dry. To follow the process that separates them and makes one as unquestionably an apéritif as a dry martini and the other as uncompromisingly a dessert wine as a glass of muscatel is to see the whole evolution of sherry re-enacted.

Sherry turned into a great wine almost by accident. The way it ages, which is what distinguishes it from other white wines, was originally a happy chance. Normally wine spoils if the air is allowed to get to it (as you can tell at home if you leave a bottle uncorked for a few days); wild yeasts and bacteria attack it and turn it into vinegar. The original happy-go-lucky wine-makers of Jerez, however, left their barrels half-empty—usually a fatal mistake—and got away with it. The first wild yeast to arrive was like no other. It quickly multiplied on the surface of the wine to form a thick, white, bread-like layer that kept all other yeasts and bacteria out. Far from spoiling the wine, the wild yeast made it better and better. The flavor grew richer and richer. The strength rose higher and higher, and a scent of great delicacy and freshness, with something of the lightness of yeast about it, emerged. The growers soon learned to encourage and propagate this wild yeast from one cask to another and named it *flor*—flower.

In its natural state, however well-aged and excellent it is, sherry is invariably completely dry, with no hint of sweetness at all. Fashionable as dry wines are and much as people protest that nothing can be dry enough for them, the usual reaction to a glass of completely natural dry sherry is amazement, followed by just-concealed dislike. It is a taste that can be acquired, but there is little point in acquiring it for all the shippers sweeten their wines, even their driest ones, just a little. The whole elaborate structure of their industry is based on aging, blending, and sweetening. In the course of these processes wine becomes sherry.

Sherry falls into three broad categories. Two belong among the apéritifs—drinks that are best

Continued on page 160

HOUSE & GARDEN'S

Winter Vegetable Cook Book



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HOUSE & GARDEN'S

Winter Vegetable Cook Book



by Nika Standen Hazelton

The true gourmet takes his pleasures as nature provides them, relishing the first asparagus and oysters, welcoming summer because it brings the sweet tree-ripened fruits, and rejoicing in winter for its fine crop of hardy vegetables. Even in the coldest months, the fresh vegetable fancier can find a wealth of good things from farm and field in the supermarkets or the Italian food stores. While some of the sturdy vegetables that traditionally belong to winter (such as parsnips and brussels sprouts, kale and leeks) are now to be found at other times of year, thanks to the varied climate of the U.S. and modern growing methods, others are absent until the air takes on the first nip of frost. Then is the time to seek out the rugged shapes of Jerusalem artichokes and oyster plant, celeriac and cardoons, to cook them with care and enjoy their unfamiliar flavor as a welcome change from the more prevalent vegetables and a rightful accompaniment to hearty cold-weather meals.

HOW TO PREPARE AND COOK VEGETABLES

All vegetables should be prepared only at cooking time as exposure to air and water lessens their nutritive value and detracts from their appearance. Most of the vitamins in vegetables lie close to the skin; if they are to be retained, scrub, scrape, or pare with the lightest of hands, and do not soak after cutting or slicing, or you will lose a good deal of the flavor and nutrition. Vegetables should be of uniform size, so that they will cook tender at the same time.

Certain vegetables such as artichokes, cardoons, celeriac, mushrooms, and oyster plant darken when they are prepared and exposed to the air. To prevent this, drop each piece, as it is readied, into a bowl of acidulated water—2 tablespoons of fresh lemon juice or the juice of 1 large lemon combined with a quart of cold water. The vegetables should be thoroughly dried between paper towels before being browned, sautéed, or fried. If they are to be added to stews or cooked in water or other liquid, drying is not necessary.

When cooking vegetables that are apt to discolor—artichokes, cardoons, celeriac, mushrooms, oyster plant, turnips—add 1 teaspoon of lemon juice or white or cider vinegar to each 2 cups cooking water. This will preserve the color. Do *not* add baking soda. This detestable trick not only alters the flavor, but also destroys every nutrient and makes the vegetables mushy.

Boiled Vegetables

Many French cooks advocate boiling vegetables in plenty of water and dressing them later for flavor. Other cooks, myself among them, prefer to boil, or rather steam, vegetables in as little liquid as possible, just enough to prevent scorching. The liquid should be boiling when the vegetables are added, and the vegetables should be cooked quickly to preserve their flavor and texture.

Vegetables can be boiled in water, bouillon, milk, or water drained from other cooked vegetables. (Be sure, in the latter case, that the flavors combine.) Water is the usual liquid. To prevent an insipid taste it may be flavored with any favorite herb, a bay leaf, or even a spice—such as ginger for carrots. Adding a tablespoon of butter for each cup of vegetables also improves the flavor greatly.

Most vegetables should be boiled tightly covered to prevent evaporation. The exceptions are cabbage of all kinds, cauliflower, beets, leeks, onions, turnips, and parsnips, which should be cooked uncovered, in water to cover. Cook them rapidly, since prolonged cooking makes them give off a strong odor.

This group of vegetables, with the exception of beets and with the addition of Belgian endives, profits from blanching, although it is not a must. To blanch the vegetables, put the prepared pieces into a large quantity of water at a rolling boil. Keep them in the water for 2–3 minutes, drain, and rinse quickly under cold water to firm them. Then cook in the desired manner.

Braised Vegetables

To braise means to cook slowly in moist heat in a tightly covered cooking pot at a temperature just below the boiling point. Tough vegetables such as root vegetables are greatly improved by this process, which tenderizes them by breaking down the hard fibers. If you braise vegetables in chicken or beef consommé, they will have sufficient flavor without the addition of butter or any other fat or seasonings. If you use water, it is advisable to add herbs, salt and pepper and about 1 tablespoon of butter or oil for each cup of water.

An alternative method, good for the coarser vegetables such as carrots, parsnips, turnips, onions, etc., is to sauté them before braising. Heat butter or oil (about 1 tablespoon for each pound of vegetables) and cook the vegetables in it until golden, stirring constantly. Then add the hot braising liquid, cover the saucepan tightly, and reduce the heat as low as possible.

The braising liquid should just barely cover the vegetables. Braised vegetables, although flavorful in themselves, can be dressed up like boiled vegetables with suitable sauces, or served with lemon wedges.

Creamed Vegetables

Some vegetables—among them turnips, parsnips, onions, carrots, celeriac, oyster plant, Jerusalem artichokes—profit from being served creamed, in either of two ways. One way is to heat light cream, season it with a little butter, salt, pepper, and possibly a little grated cheese or herbs or spices and heat the cooked vegetables in the mixture. The second method is based on a cream or cheese sauce. The hot sauce is either poured over the hot vegetables, or the vegetables are heated in the sauce. Allow ½ cup of sauce for each cup of cooked vegetables: 3 cups cooked vegetables and 1½ cups sauce make 4 servings.

Puréed Vegetables

Root vegetables, even carrots, are good when mashed and puréed like potatoes. They should be well seasoned.

Scalloped Vegetables

Root vegetables also lend themselves to scalloping. For 4 servings, butter a 1½ quart casserole generously and arrange in it alternate layers of cooked vegetables and hot béchamel or cheese sauce, using 3 cups vegetables and 1½ cups sauce. Sprinkle the top with about ½ cup fresh bread crumbs and dot with 2–3 tablespoons butter; or use ¼ cup bread crumbs and ¼ cup grated cheese. Bake in a 450° oven until the vegetables are heated through and the top is golden brown.

Note: Whatever cooking method you use, be sure not to overcook the vegetables; they should be like pasta—"*al dente*," or firm to the tooth.



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Artichokes

When stuffed or served plain, artichokes are cooked whole. But occasionally a recipe will call for quartered or sliced artichokes. In this case, remove tough outer leaves and cut off all but ½"–¾" of the stalk. Lay artichoke on its side. With a sharp knife, cut off top, leaving about 2"–3", and slice thinly lengthwise; or cut artichoke into halves and quarters as you would slice an apple. Drop slices or quarters into acidulated water (1 quart water and the juice of 1 large lemon) to prevent darkening. Take out one at a time, and cut out the fuzzy choke. Dry each piece thoroughly before using.

Italian Artichokes and Peas

⅓ cup minced prosciutto or lean bacon
½ small onion, minced
¼ cup minced parsley
½ clove garlic, minced
2 tablespoons butter
2 tablespoons olive oil
6 medium artichokes, thinly sliced lengthwise
½ teaspoon dried basil
Salt, pepper to taste
⅓ cup hot beef or chicken bouillon
2 cups fresh shelled peas, or frozen peas, thawed

Put the minced prosciutto, onion, parsley, and garlic on a chopping board and chop together until very fine and well mixed. Heat the butter and olive oil in a heavy casserole. Add the prosciutto mixture and cook over medium heat, stirring constantly, for 3–4 minutes. Add the artichokes, basil, salt, pepper, and bouillon. Lower heat and simmer, covered, for 10 minutes, stirring occasionally. Add the peas, and if necessary, a little more hot bouillon. Simmer, covered, for 5–10 minutes longer, or until vegetables are tender. Serves 4–6.

Artichoke and Rice Casserole

3 tablespoons butter
2 tablespoons olive oil
2 large or 4 small artichokes, sliced lengthwise
1 large tomato, peeled, seeded, and chopped
½ clove garlic, minced
½ teaspoon dried basil
2 cups (approximately) hot chicken bouillon
1 cup raw long-grain rice
1 teaspoon salt
½ teaspoon pepper
¼ cup minced parsley
Freshly grated Parmesan cheese

Heat 2 tablespoons of the butter and the olive oil in a heavy saucepan. Add the artichokes. Cook, stirring constantly, for 3 minutes. Add the tomato, garlic, basil, and ½ cup of the bouillon. Simmer, covered, over low heat until the artichokes are half tender. Heat the remaining tablespoon of the butter in a 1½–2 quart casserole. Add the rice and cook over medium heat, stirring constantly, until the rice is yellow and transparent. Add the remaining 1½ cups bouillon, the salt and pepper.

Simmer, covered, over lowest possible heat until the rice is three-quarters cooked. Check for moisture; different kinds of rice will absorb less or more liquid and a little more bouillon may have to be added. (For this dish, the rice should be on the dry side when completely cooked.) Add the artichoke mixture to the rice and mix well. Simmer, covered, until both rice and artichokes are tender, but still firm. If necessary, add a little more hot bouillon to prevent scorching. Sprinkle with parsley and serve with plenty of freshly grated Parmesan cheese. Serves 4–6.

Parsley-stuffed Artichoke Hors d'Oeuvre

6 medium artichokes
3 cups chopped parsley
1 clove garlic, minced
3 anchovies, minced (optional)
1 teaspoon salt
¼ teaspoon pepper
½ teaspoon dried basil, crumbled
1 lemon, sliced
2 tablespoons olive oil
Boiling water

Wash the artichokes, cut off stems at base, and pull off and discard tough outer leaves. Cut off top third of each artichoke to remove prickly tips. Spread open by placing artichokes upside down on a table and pressing stem ends firmly. Dig out fuzzy chokes with a sharp knife, grapefruit knife, or teaspoon. Combine parsley, garlic, anchovies, salt, pepper, and basil. Mix well and pack into artichoke centers.

Tie a string around each artichoke (to retain shape) or place in a saucepan or skillet that is just big enough to hold them snugly. Top each artichoke with a slice of lemon. Add the olive oil to the pan and pour in 1" of boiling water. Cook, uncovered, for 3 minutes. Simmer, covered, 20–35 minutes, or until artichokes are tender; the cooking time depends on the size and tenderness of the vegetable. Check for moisture; if necessary, add a little more water to keep at 1" level.

Serve cold as an hors d'oeuvre with a lemon juice and oil French dressing. Serves 6.

Broccoli alla Romana

1 bunch broccoli
3 tablespoons olive oil
1 clove garlic
½ teaspoon salt
¼ teaspoon pepper
2 or 3 anchovies, mashed
1½ cups dry red wine

Trim tough leaves and stems from broccoli and cut into small flowerets. Wash and drain. Heat the olive oil in a deep skillet, add the garlic and cook until it is browned. Discard garlic. Add the broccoli, salt, and pepper. Cook, stirring constantly, for 3 minutes. Add anchovies and red wine and cook, covered, over lowest possible heat for 10 minutes, or until broccoli is tender. Stir occasionally with a fork, being careful not to break flowerets. Serves 4.

Brussels Sprouts with Egg-Lemon Sauce

2 pounds brussels sprouts
1 tablespoon butter
2 egg yolks
2 tablespoons lemon juice
Salt, cayenne pepper to taste

Cook the brussels sprouts in 2" of water and the butter until barely tender. Drain sprouts, reserving liquid, and keep sprouts hot. Beat the egg yolks until thick in a deep serving dish. Beat in the lemon juice and 2 tablespoons of the reserved cooking liquid. Season with salt and pepper. Add the hot brussels sprouts and toss to coat with the sauce. Serve immediately. Serves 4–6.

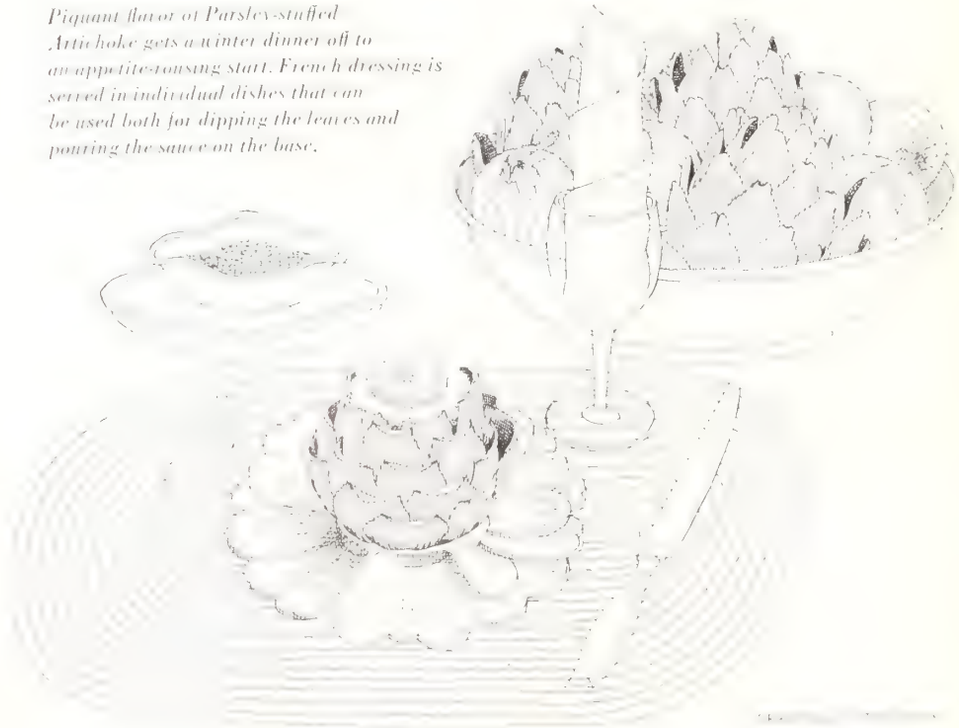
Red Cabbage with Apples

Like all cabbage, red cabbage should be cooked only until done, to retain its crisp texture and fresh flavor.

1 red cabbage, thinly shredded
Boiling water
2 tablespoons bacon fat or lard
1 tablespoon sugar
½ cup dry white or red wine
2 tart unpeeled apples, cored and sliced
Salt, pepper to taste

Put the cabbage into a deep bowl and pour boiling water over it to cover. Let stand 2 minutes and drain well. Heat the bacon fat and sauté the cabbage for 2–3 minutes, stirring constantly. Add the sugar, wine, and apples. Simmer, covered, for about 5–10 minutes, or until the cabbage and apples are just tender. If necessary, add a little more wine. Season with salt and pepper. Serve with roast pork, ham, duck, or goose. Serves 4–6.

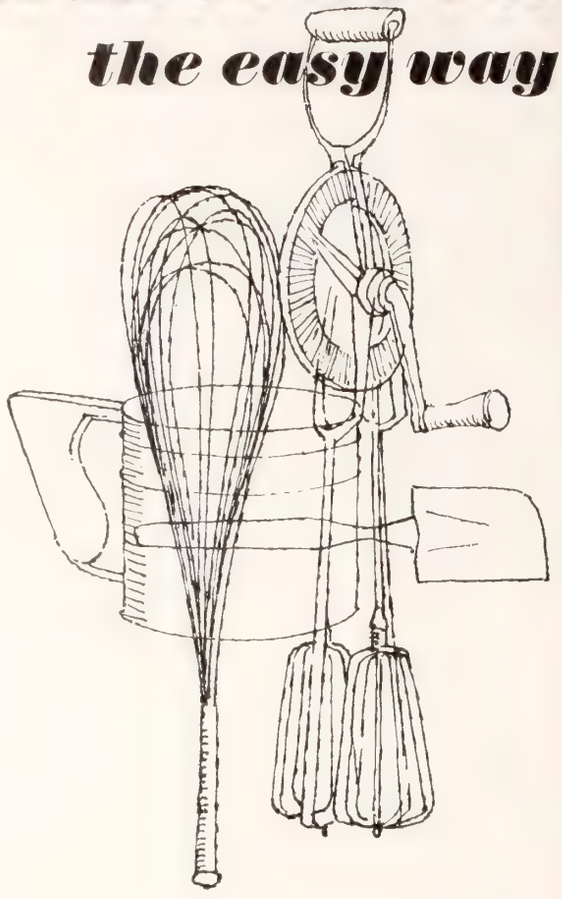
Piquant flavor of Parsley-stuffed Artichoke gets a winter dinner off to an appetite-rousing start. French dressing is served in individual dishes that can be used both for dipping the leaves and pouring the sauce on the base.



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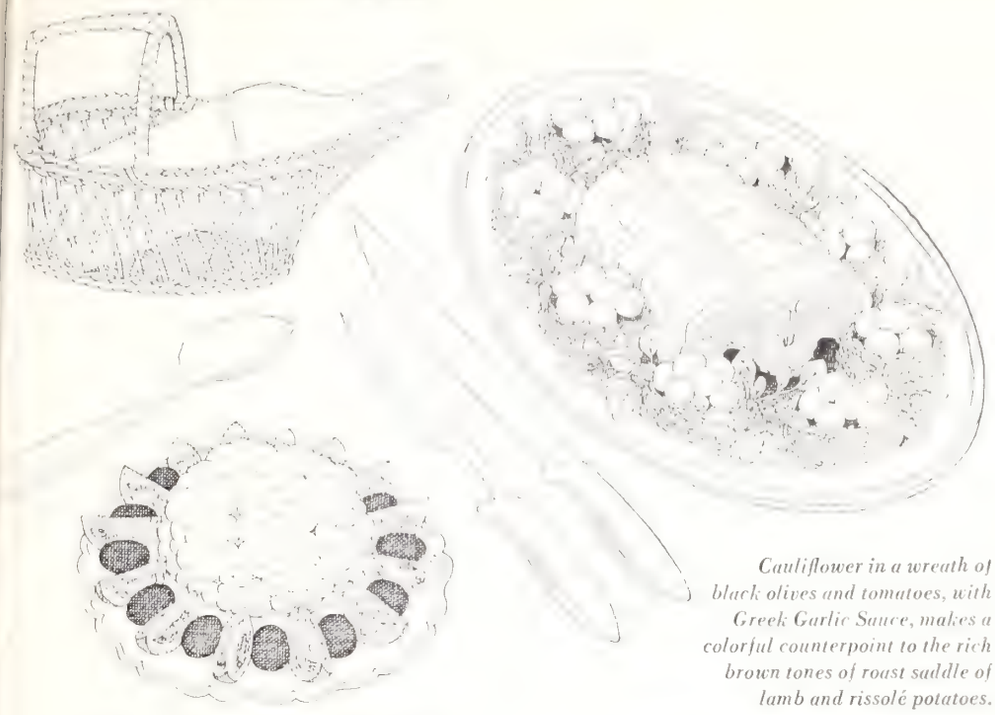


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Savoy Cabbage with Chestnuts

1 *medium savoy cabbage, coarsely shredded*
¾ *teaspoon salt*
¼ *teaspoon pepper*
2 *cups boiling water or bouillon*
2 *cups cooked, peeled chestnuts, or canned, unsweetened chestnuts, coarsely chopped*
2 *tablespoons butter*
1½ *tablespoons flour*
⅛ *teaspoon ground cardamom*

Put the cabbage into a deep saucepan. Add the salt, pepper, and boiling water or bouillon. Cook, uncovered, over medium heat, stirring frequently, until the cabbage is tender. Do not overcook. Drain and reserve cabbage liquid. Mix the chestnuts and cabbage. Melt the butter and stir in the flour and ground cardamom. Gradually add the cabbage liquid and cook, stirring constantly, until the sauce is thickened and smooth. Mix with the cabbage and chestnuts. Cook over low heat, stirring constantly, until the vegetables and sauce are thoroughly heated through. Serve immediately. Serves 4–6.

Cardoon

Cardoons are whitish-green vegetables with a delicate and slightly bitter taste. They belong, like artichokes, to the thistle family, and resemble a giant bunch of celery, growing more than 2 feet tall. They can be tough, and the smaller the plant, the better the flavor and texture. Cardoons are greatly prized by Italians and may be found in Italian vegetable markets. Like oyster plant and Jerusalem artichokes, they must be precooked to tenderize them before being served with a sauce or as a salad.

To prepare cardoon, trim off tough outer stalks and any top leaves. If the cardoon is very big, use only the bottom 12″ of the stalks as the top part will be tough. Peel the tough filaments off the stalks, as you would with celery, and cut into 2″–3″ pieces. (As they discolor when cut, drop immediately into acidulated water until ready to cook.) Plunge into boiling salted water and cook until tender; time depends on size and age of the vegetable. Drain. Serve with a cream sauce, au gratin, sautéed in butter, or as a salad with a lemon and olive oil dressing.

French-fried Cardoons

Dip cooked cardoons into beaten egg seasoned with salt and pepper and roll in fine dry bread crumbs. Fry in deep fat until slightly browned and crisp. Drain on paper towels. Serve hot, with lemon wedges.

Spanish Carrots

3 *tablespoons butter*
6 *medium carrots, cut into ½″ slices*
Salt, pepper to taste
½ *cup dry sherry*
1 *cup chicken bouillon*
2 *egg yolks*

Heat 2 tablespoons of the butter and cook carrots until golden brown. Stir frequently and do not allow to scorch. Season with salt and pepper. Add sherry and bouillon and bring to a boil. Reduce heat and simmer, covered, until the carrots are tender. Remove from heat. Melt remaining tablespoon butter and beat in the egg yolks. Stir the mixture into the carrots. Heat through, but do not boil. Serves 4–6.

Marinated Carrot Hors d'Oeuvre

6–8 *large carrots, peeled and cut into thick julienne strips*
Boiling water
½ *cup olive oil*
¼ *cup white wine vinegar*
1 *small onion, sliced*
2 *cloves garlic*
1 *teaspoon dried basil*
1 *teaspoon salt*
½ *teaspoon pepper*
Salad greens
Juice of 1 large lemon

Put the carrots into a saucepan with boiling water to cover. Cook for 3–5 minutes, or until the carrots are barely tender. Drain. Combine the olive oil, vinegar, onion, garlic, basil, salt, and pepper in a bowl (do not use aluminum). Put the carrots in the marinade and toss carefully. Refrigerate, covered, for 12 hours, or overnight. Drain the carrots, removing onion and garlic, arrange on a bed of salad greens and sprinkle with lemon juice. Serves 4–6.

Cream of Cauliflower Soup

1 *medium head cauliflower, trimmed*
Boiling water
4 *cups hot beef or chicken bouillon*
4 *tablespoons butter*
1 *tablespoon grated onion*
3″ *piece celery, minced*
2 *tablespoons flour*
2 *cups light cream, heated*
Salt, white pepper
2 *egg yolks (optional)*
¼ *cup heavy cream (optional)*

Cook the cauliflower in rapidly boiling water until tender. Drain and divide into flowerets. Reserve about ½ cup of the smallest flowerets. Put remaining cauliflower through a food mill or purée in a blender with a little of the hot bouillon. Melt the butter and sauté the onion and celery for 2 minutes. Stir in the flour; do not allow to brown. Gradually stir the hot bouillon into the mixture. Cook until smooth, stirring the sauce constantly.

Add puréed cauliflower and hot cream. Season with salt and pepper. Cook over medium heat until the soup is smooth and coats a spoon. (For a richer soup, beat the egg yolks with the cream, remove soup from heat, and gradually stir in the egg-cream mixture.) Add reserved cauliflowerets. Serve very hot. Serves 4–6.

Cauliflower with Greek Garlic Sauce

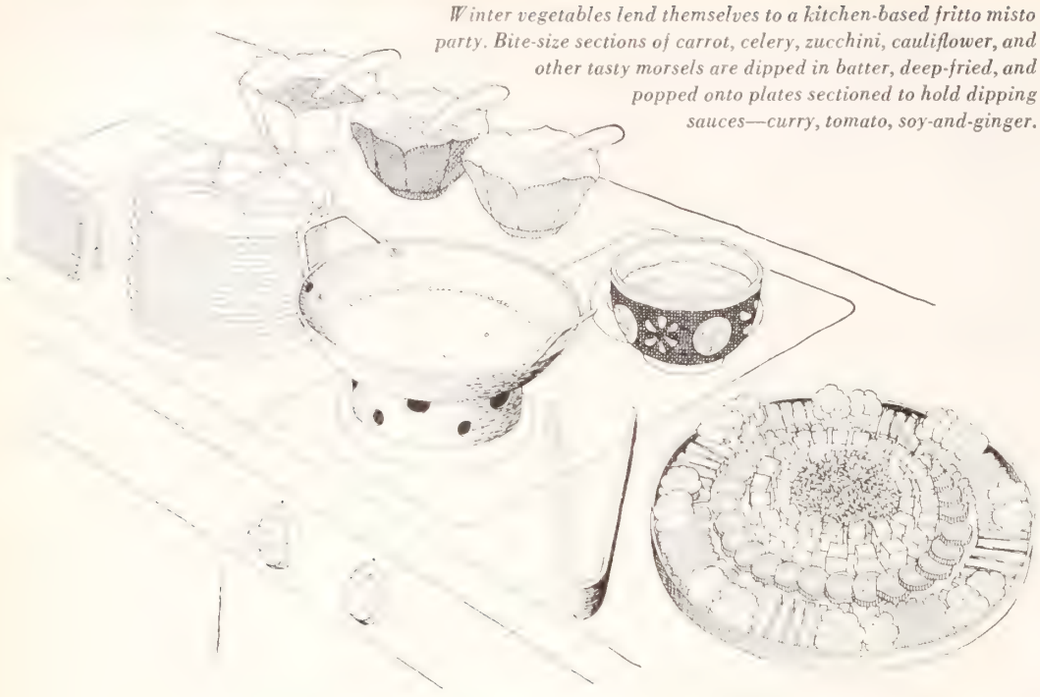
1 *head cauliflower*
Boiling water
6 *medium potatoes (preferably the mealy kind)*
4–6 *cloves garlic, mashed*
1 *teaspoon salt*
¾–1 *cup olive oil*
¼ *cup lemon juice*
Sliced tomatoes
Sliced black olives

Cook the cauliflower in boiling water until tender. Keep whole. Drain and arrange on a serving dish. Boil the potatoes in their skins. Pound mashed garlic and salt together. Peel the boiled potatoes and while still hot, mash them. Beat the garlic mixture into the potatoes, blending to a smooth paste. Gradually beat in the olive oil and lemon juice alternately, a few drops at a time. The sauce should be the consistency of thick cream. Arrange the tomatoes and olives around the cauliflower. Dribble a little sauce over the cauliflower and serve the remainder separately. Serves 4–6.

Braised Celery alla Romana

1 *large bunch celery*
Boiling salted water
4 *slices prosciutto, minced*
1 *small onion, minced*
1 *tablespoon minced parsley*
1 *tablespoon olive oil*
2 *cups peeled chopped tomatoes*
Salt, pepper to taste

Remove tough outer stalks and leaves from celery, and cut stalks into 3″ pieces. Cook in boiling salted water to cover until half tender. Drain. Chop together the minced prosciutto, onion, and parsley. Heat the olive oil in a saucepan and cook the prosciutto mixture in it for 3 minutes, stirring constantly. Add the tomatoes and cook 3 minutes longer. Add the celery, salt, and pepper. Simmer, covered, until the celery is tender. Check occasionally for moisture; if too dry, add a little hot water or bouillon. Serve with pork. Serves 3–4.



Winter vegetables lend themselves to a kitchen-based fritto misto party. Bite-size sections of carrot, celery, zucchini, cauliflower, and other tasty morsels are dipped in batter, deep-fried, and popped onto plates sectioned to hold dipping sauces—curry, tomato, soy-and-ginger.

Celery Root

Celery root, also called knob celery or celeriac, looks like a knobby white turnip. Choose young roots that are firm and hard; the older ones tend to be woody. Peel roots, cut into julienne strips, and use raw as an hors d'oeuvre with a vinaigrette or rémoulade sauce, or add to vegetable soups. Celery root can also be cooked and served au gratin, or with a cream sauce. In peeling celery root, all external fibers must be removed. The easiest way to do this is to wash the whole root, slice it, and then pare off the skin. If the core is woody, remove it. Drop pieces into acidulated water (1 quart water and the juice of 1 large lemon) until ready to use.

Boil in salted water until tender. Cooking time is about 20 minutes, depending on the thickness of the slices and the age of the vegetable. Celery root may also be cooked unpeeled: wash, boil until tender, cool, peel, and cut into desired slices or julienne sticks.

Celery Root and Potato Purée

½ *pound celery root, peeled*
1 *pound potatoes, peeled*

Cook the celery root until almost tender. Add the potatoes and cook until both vegetables are done. Mash and proceed as for mashed potatoes. This is excellent with pork and well-flavored meats. Serves 4–6.

Braised Belgian Endive with Lemon Sauce

6 *large heads Belgian endive, cut in half lengthwise*
Lemon juice
¼ *cup butter*
Salt, pepper to taste
Juice of 2 *large lemons*
1 *cup hot chicken bouillon*
2 *eggs*

Soak endive in a bowl of ice water for 15 minutes to firm and crisp it. Dry carefully with paper towels. Melt the butter in a large deep skillet. Arrange endive halves side by side in hot butter. Season with salt and pepper and add the juice of 1 lemon. Cook the endive over medium heat for 2 minutes on each side, or until lightly browned, turning halves carefully in order not to break them. Gradually add chicken bouillon.

Reduce heat. Simmer endive, uncovered, for about 10–15 minutes, or until just tender. Beat the eggs with the remaining lemon juice and stir in the skillet juices. Pour this sauce over the endive. Serve immediately. Serves 4–6.

Fennel and Mushrooms

2 *large fennel (in Italian markets, finocchio)*
2 *tablespoons butter*
2 *tablespoons olive oil*
1 *clove garlic*
1 *large tomato, peeled, seeded, and chopped*
1 *pound mushrooms, sliced*
¼ *cup hot chicken bouillon*
1 *teaspoon salt*
¼ *teaspoon pepper*
½ *teaspoon dried basil or* ¼ *teaspoon ground thyme*

Trim green ferny tops and stems from fennel and cut bulbous lower part into thin slices lengthwise. Heat the butter and olive oil and cook the garlic until browned; discard garlic. Add the tomato and fennel. Simmer, covered, stirring frequently, for about 5 minutes, or until fennel is half tender. Add the mushrooms, chicken bouillon, salt, pepper, and basil. Simmer, covered, over low heat for about 10 minutes, or until vegetables are tender, but still firm. This dish should have just a little sauce; if there is too much liquid, simmer uncovered to evaporate. Serves 4–6.

Variation: Substitute 2 medium sliced artichokes for the fennel.

Jerusalem Artichokes

This knobby tuber is in no way related to the globe artichoke, nor does it have any connection with the city of the Holy Land. It belongs to the sunflower family, and the name is a corruption of "girasole," Italian for sunflower. Jerusalem artichokes have a definite flavor of their own which does not appeal to everybody.

Jerusalem Artichoke Hors d'Oeuvre

Wash Jerusalem artichokes, scrub, and pare or scrape off skin. Place in a saucepan and cover with boiling salted water. Simmer, covered, for 25 minutes, or until tender. Drain. Cut into slices or julienne strips. Chill and serve with a lemon mayonnaise or a ravigote sauce.

Creamed Jerusalem Artichokes

Prepare and cook Jerusalem artichokes as in Jerusalem Artichoke Hors d'Oeuvre. Cut into slices or julienne strips. Reheat the artichokes in a béchamel or Mornay sauce. To serve au gratin, sprinkle the creamed vegetables with grated cheese, and glaze under a hot broiler until brown and bubbly.

Jerusalem Artichokes Polonaise

8 *large Jerusalem artichokes*
¼ *cup butter*
3 *tablespoons fine dry bread crumbs*
1 *tablespoon minced parsley or chives*

Prepare and cook Jerusalem artichokes as in Jerusalem Artichoke Hors d'Oeuvre. Cut into slices or julienne strips. Heat the butter and brown bread crumbs in it. Add the artichokes and toss until heated through. Arrange on a serving dish, sprinkle with parsley and serve hot. Serves 4–6.

Cream of Jerusalem Artichoke Soup

2 *pounds Jerusalem artichokes, peeled and sliced*
2 *medium onions, sliced*
4 *tablespoons butter*
3 *cups hot water*
Salt, pepper to taste
2 *cups milk, heated*
1 *cup light cream, heated*
⅛ *teaspoon ground cardamom*

Put the Jerusalem artichokes and onions in a saucepan with 3 tablespoons of the butter. Cover pan tightly and simmer over very low heat, stirring frequently, until the vegetables are half tender. Add the hot water, salt, and pepper. Cook, covered, until the vegetables are soft. Put through a food mill or purée in a blender. Return to the saucepan and add remaining 1 tablespoon butter, the hot milk, cream, and ground cardamom. Heat the soup just to the boiling point. Serves 4–6.

Variation: Substitute ⅓ cup toasted blanched almonds, chopped or cut into slivers, for the cardamom. If the almonds are salted, use less salt to season the soup.

Kale with Sour Cream

3 *pounds kale*
Boiling salted water
1 *tablespoon butter*
1 *teaspoon salt*
¼ *teaspoon pepper*
⅛ *teaspoon nutmeg*
1 *cup sour cream*

Wash the kale in cold water and remove heavy stems. Put in a saucepan with boiling salted water to cover. Simmer, covered, for 15–20 minutes, or until kale is tender. Drain and chop fine. Return chopped kale to saucepan and stir in the butter, salt, pepper, and nutmeg. Heat through thoroughly. Lower heat to lowest possible and stir in sour cream gradually. Heat through, but do not boil. Serves 4–6.

Leeks au Gratin

2 medium-to-large leeks
¼ cups beef or chicken bouillon
cup dry white wine
¼ cup butter
¼ cup flour
½ teaspoon salt
¼ teaspoon pepper
cup (4 ounces) grated Swiss or Parmesan cheese

Trim the leeks, removing roots and all but 2" of the green leaves. Wash thoroughly to remove all the sand between the leaves. Combine the bouillon and dry white wine in a saucepan. Bring to a boil. Lower heat and put leeks into the stock. Simmer, covered, for 7–10 minutes, or until leeks are barely tender. Drain and reserve stock—there should be about 2 cups.

Place leeks in a buttered shallow baking dish. Melt the butter in a saucepan and stir in the flour. Gradually stir in the leek stock. Cook, stirring constantly, until thickened and smooth. Stir in the salt and pepper and ¾ cup of the cheese. Cook until the cheese is melted. Pour sauce over leeks. Sprinkle with remaining cheese. Place under broiler or in a hot oven and cook until top is golden brown. Serves 4–6.

Cream of Onion and Celery Soup

1½ cups minced onion
½ cup minced celery
1 cup hot chicken bouillon
½ teaspoon salt
3 tablespoons butter
3 tablespoons flour
2 cups hot milk
1 teaspoon salt
¼ teaspoon freshly ground pepper
⅛ teaspoon ground nutmeg
½ cup heavy cream, heated
1–2 tablespoons chopped pistachio nuts (optional)

Combine the onion, celery, hot chicken bouillon, and salt. Simmer, covered, until the onion and celery are very soft. Rub through a sieve, put through a food mill, or purée in the blender. Heat the butter in a saucepan and stir in the flour. Gradually blend in the milk. Cook over medium heat, stirring constantly, until smooth and thickened. Add the salt, pepper, nutmeg, and puréed vegetables. Cook until heated through. Stir in the hot cream. Sprinkle with chopped pistachio nuts. Serves 4.

Oyster Plant or Salsify

This root vegetable is relatively unknown in the United States, but highly prized on the Continent. There are two varieties, black and white. The white kind is more frequently found in American markets, but the black one, called in Italian *scorzanera* or black skin, is more flavorful. As the vegetable discolors when exposed to the air, it should be boiled unpeeled and peeled after cooking, or peeled or scraped and dropped into acidulated water. Remove one piece at a time and cut into 3" lengths. Cover with boiling salted water and cook until barely tender. Drain.

Italian Oyster Plant Hors d'Oeuvre

⅓ cup olive oil
Lemon juice to taste
Salt, pepper
¼ cup minced parsley
1–2 pounds cooked oyster plant

Combine the olive oil, lemon juice, salt, pepper, and parsley in a bowl. Add the cooked oyster plant and toss to coat well. Let stand for 30 minutes. Drain. Serve as an hors d'oeuvre or salad.

Creamed Oyster Plant

Combine 2 cups cooked oyster plant and 1 cup medium cream sauce (made with 2 tablespoons butter, 1½ tablespoons flour, ½ cup milk, and ½ cup light or heavy cream). Season sauce with salt, pepper, and a touch of nutmeg. Serves 4.

Braised Parsnips à la Française

2 pounds parsnips
¼ cup butter
¾ teaspoon salt
¼ teaspoon sugar
6 large outside lettuce leaves
3 tablespoons chopped parsley

Wash and pare the parsnips and cut lengthwise into thin julienne strips. Heat the butter in a saucepan. Add the parsnips, salt, and sugar. Wash the lettuce leaves, and leave them quite wet. Cover the parsnips with lettuce leaves. Simmer, covered, over low heat 15–30 minutes, or until parsnips are tender; cooking time depends on their texture. Check occasionally for moisture: if necessary, add a little hot water, a tablespoon at a time. Keep or discard lettuce leaves, according to taste. Sprinkle parsnips with parsley and serve hot. Serves 4–6.

Parsnips in Sour Cream

2 pounds parsnips, peeled and cut into 1" cubes
Boiling salted water
1½ teaspoons salt
¼ teaspoon pepper
1 cup sour cream
¼ teaspoon ground ginger

Cook the parsnips in boiling salted water to cover until soft. Drain and mash. Beat in the salt, pepper, sour cream, and ginger. Heat through before serving. Serves 4–6.

Paprika Potatoes

4 tablespoons butter
1 medium onion, thinly sliced
2 pounds potatoes, peeled and cut into 1½" cubes
1 teaspoon salt
2 bay leaves
1½ tablespoons paprika
⅛ teaspoon pepper
1 tablespoon cider vinegar
½ cup sour cream
2 tablespoons minced parsley

Heat the butter in a heavy saucepan and cook the onion until soft. Add the potatoes, ¾ cup water, salt, bay leaves, paprika, and pepper. Simmer, covered, over moderate heat until the potatoes are tender, but still firm. Add the vinegar and bring to a boil. Cook for 1 minute. Remove the bay leaves. Add the sour cream and heat, but do not allow to boil. Sprinkle the potatoes with parsley. Serves 4–6.

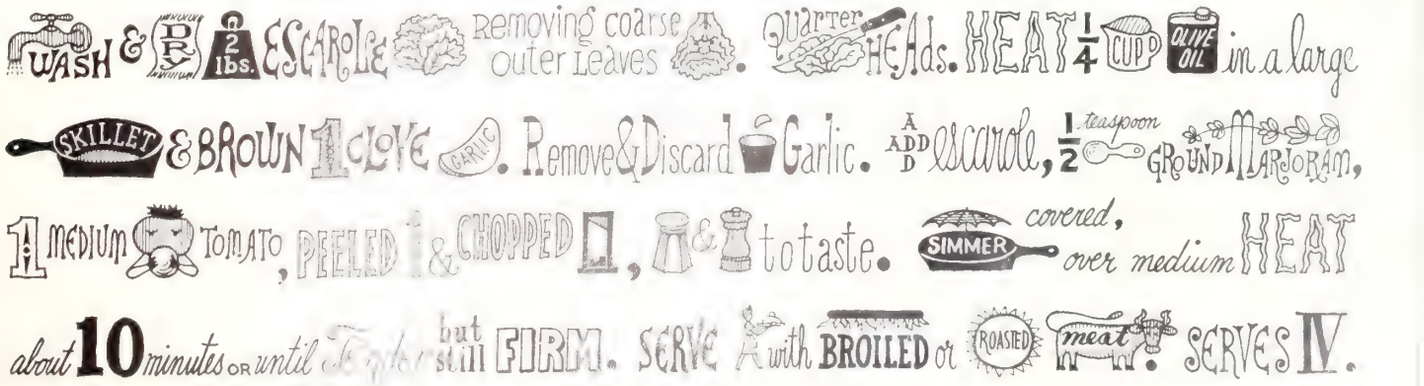
Double Boiler Creamed Potatoes

4 large potatoes
2 tablespoons grated onion
1 small clove garlic, mashed (optional)
Salt, pepper to taste
1–1½ cups heavy cream
¼ cup salted pistachio nuts, chopped

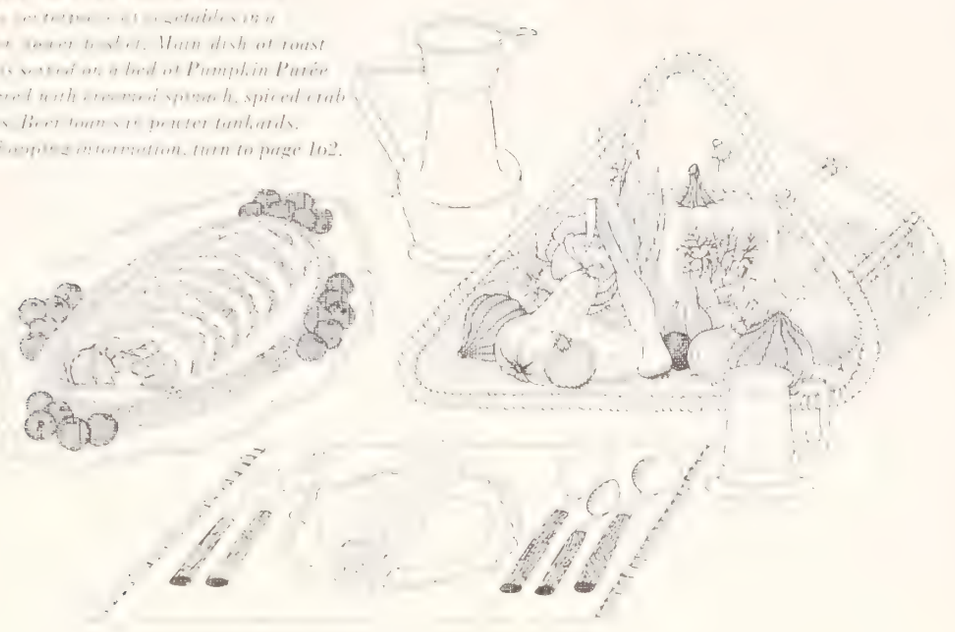
Peel the potatoes and shred them on a grater. Squeeze out liquid. Put the potatoes in the top of a double boiler. Beat in the onion, garlic, salt, pepper, and 1 cup of the heavy cream. Cook, covered, over boiling water until the potatoes are tender and the mixture has thickened. Stir frequently. Since some types of potato absorb more moisture, it may be necessary to add another ½ cup of cream, a little at a time, to get the desired consistency. Turn into a serving dish and sprinkle the top of the creamed potatoes with the pistachio nuts. Serves 4.

H&G's REBUS RECIPE

Braised Escarole



Country supper at harvest dinner starts with a centerpiece of vegetables in a wicker basket. Main dish of roast pork is served on a bed of Pumpkin Purée bordered with creamed spinach, spiced crab apples. Beer comes in pewter tankards. *For sources of information, turn to page 162.*



Colcannon

A glass of cold buttermilk is a perfect companion for this classic Irish combination of potatoes and kale.

1½–2 *pounds potatoes, peeled and quartered*
Salt, pepper to taste
6 *large scallions*
Boiling water
1½ *cups milk, scalded*
2 *tablespoons butter*
1½–2 *cups finely chopped cooked kale*

Steep the potatoes in cold water for 1 hour to remove excess starch. Drain. Cook the potatoes in salted water to cover until tender. Drain and dry by putting a clean kitchen towel on top of the potatoes and shaking the saucepan over low heat for 2–3 minutes. (This will make the potatoes dry and fluffy).

While potatoes are cooking, chop white and green parts of scallions very finely. Put them in a bowl and scald with boiling water. Drain well. Mash the potatoes. Add the scalded scallions to the scalded milk and beat into the mashed potatoes until fluffy. Keep hot. Heat the butter in a separate saucepan and cook the kale until well heated through. Add to the potatoes and beat until fluffy. Season mixture with salt and pepper. Serves 4–6.

Pumpkin Purée

2 *cups cooked mashed pumpkin*
2 *tablespoons butter, at room temperature*
½ *teaspoon salt*
¼ *teaspoon pepper*
¼ *teaspoon ground cardamom*
¼ *teaspoon ground cinnamon*
⅛ *teaspoon mace*
1 *tablespoon brown sugar*
½ *cup brandy*

Combine all ingredients in a heavy saucepan. Cook over lowest possible heat, stirring constantly, until the purée is well blended and dry enough to keep its shape when piled in a dish. Serve with roast pork, lamb, or duck. Serves 4.

Rutabaga and Apple Whip

2 *pounds rutabagas, peeled and diced*
Boiling salted water
2 *medium tart apples, peeled, cored, and quartered*
3 *tablespoons butter, at room temperature*
2 *tablespoons sugar*
½ *teaspoon salt*
¼ *teaspoon pepper*
⅛ *teaspoon ground cardamom*

Place the rutabagas in a saucepan. Cover with boiling salted water and simmer, covered, for 15 minutes, or until vegetable is tender. Add the apples and continue cooking until apples are tender. Drain. Mash the rutabagas and apples together. Stir in butter and sugar. Season with salt, pepper, and cardamom. Whip until fluffy. Serve with pork, ham, or poultry. Serves 4–6.

Roman Spinach

2 *pounds spinach*
2 *tablespoons butter*
1 *tablespoon olive oil*
½ *cup pine nuts*
1 *clove garlic, mashed*
2 *teaspoons vinegar*
Salt, pepper to taste

Wash the spinach thoroughly, trim off tough stems, and shred large leaves. Heat the butter and the olive oil in a large deep skillet and cook the nuts in it until they are golden brown. Add the spinach, garlic, vinegar, salt, and pepper. Cook, covered, for about 4 minutes, or until barely tender. Serve very hot. Serves 4–6.

French Squash Soup

1 *quart milk*
2 *tablespoons butter*
½ *cup flour*
2 *cups cooked, mashed winter squash*
1 *teaspoon salt*
¼ *teaspoon pepper*
2 *tablespoons minced parsley*
½ *teaspoon ground nutmeg*

Heat the milk. Knead together the butter and flour. Add the butter mixture to the milk in small pea-sized pieces, one at a time, stirring constantly. When the milk has thickened, gradually stir in the cooked squash, salt, pepper, and parsley. Cook, stirring constantly, until the soup has thickened and is thoroughly hot. Sprinkle nutmeg on top before serving. Serves 4–6.

Squash Soufflé

2 *pounds winter squash, any type*
1 *teaspoon salt*
¼ *teaspoon pepper*
⅛ *teaspoon ground thyme*
2 *tablespoons butter, melted*
2 *tablespoons heavy cream*
4 *tablespoons grated Swiss cheese*
3 *eggs, separated*

Peel, seed, and cook the winter squash and mash or purée in a blender. Mix the squash with the salt, pepper, thyme, butter, cream, and cheese. Beat the egg yolks and blend them into the squash mixture. Beat the egg whites until stiff and fold them into the squash. Pour into a buttered 2-quart baking dish. Bake in a preheated 375° oven for about 20–30 minutes, or until the soufflé is set and golden on top. Serves 4–6.

Curried Turnips

3 *tablespoons butter*
1 *medium onion, thinly sliced*
1 *teaspoon ground thyme*
1 *teaspoon ground marjoram*
1 *teaspoon turmeric*
½ *teaspoon ground ginger*
1 *teaspoon salt*
½ *teaspoon pepper*
3 *tablespoons yoghurt*
2 *pounds white turnips, peeled and cut into 1" cubes*
1 *teaspoon curry powder*

Heat the butter in a large deep skillet. Add the onion, thyme, and marjoram. Cook, stirring constantly, until the onion is soft and golden. Add the turmeric, ginger, salt, and pepper. Cook over medium heat, stirring constantly, for 3 minutes. Stir in the yoghurt and cook for 3 minutes more. Add the turnips and cook, uncovered, for 5 minutes.

Lower heat. Simmer, covered, for about 25–30 minutes, stirring occasionally. Check for moisture; if necessary, add a little hot water to prevent scorching, a tablespoon at a time—the curry should be dry. When turnips are almost tender, stir in the curry powder. Cook for 10 minutes more. Serve with roast pork or ham. Serves 4–6.

Turnips in Orange Sauce

2 *pounds turnips*
Boiling salted water
½ *teaspoon salt*
½ *cup freshly squeezed orange juice*
2 *tablespoons brown sugar*
¼ *teaspoon ground ginger*
3 *tablespoons butter, melted*
1 *cup fresh orange sections*

Peel the turnips and cut into 1" cubes. Cook in boiling salted water to cover until soft. Drain. Mash, and beat in the salt, orange juice, brown sugar, ground ginger, and melted butter. Put into a buttered baking dish. Decorate with orange sections. Bake in a preheated 350° oven for 5–7 minutes. Or, heat in a saucepan without orange sections. Put into a serving dish and decorate with the orange sections. Serves 4–6.

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H&G's gourmet's guide



Quick Gourmet Recipe of the Month

Turkish Leek
and Onion Hors d'Oeuvre

12 leeks
½ cup olive oil
2 cups dry white wine
4 cups black olives, pitted and sliced
3 large onions, quartered

Trim tough outer leaves from the leeks and remove all but 2" of the green part. Cut into 4"–5" pieces. Wash thoroughly to remove all the sand nestling between leaves. Heat half the olive oil in a large, deep skillet and sauté the leeks for 3 minutes. Add 2 cups water and the wine. Simmer, covered, over lowest possible heat for 15 minutes, or until leeks are barely tender. Cover olives with boiling water and let stand for 2 minutes. Drain. Add olives to the leeks and simmer 5 minutes. Drain the leeks and olives and arrange on a serving dish. Heat the remaining oil in the skillet and cook the onions in it until soft and golden. Arrange the onions on top of the leeks and olives. Chill before serving. Serves 6.

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served chilled, in a small glass, before eating. The third is fine on its own, or with fruit, nuts, cake, or cookies after a meal. The Spanish type-names for the three are *fino*, *amontillado*, and *oloroso*.

Fino

Fino is the sherry sold in a condition nearest to its natural, unblended state. It is pale wine, relatively young and therefore with comparatively little of the rich nuttiness that comes with age, but, on the other hand, fresher than any other, lighter, more appetizing. It is normally very dry even when it is sold.

All sherry is slightly fortified with brandy when it is first put into its cask to age; fino is given the least extra strength. Before shipping, it is again given a light dose of brandy to keep it stable en route, but again less than other types of sherry. For this reason, and because it is sold youngest, while the others go on getting stronger as they grow older under the influence of the *flor*, fino is the least alcoholic kind of sherry. This means that it is also the one which should be treated most gently, and drunk up soonest after the bottle has been opened.

A fino is too delicate a wine to treat like whisky—which is what some misinformed (although no doubt well-intentioned) restaurants do. They serve it on the rocks, pouring it from a relatively warm bottle, so that a fair amount of water is immediately melted into the wine from the ice. The result is nothing more nor less than watered sherry—a feeble and mawkish-tasting beverage if ever there was one. Fino should be served chilled: Spaniards, Englishmen, all the world's dedicated sherry drinkers are agreed on this. But chilled in the bottle, not on ice in the glass.

There are many good finos in the market. Tio Pepe is perhaps the most famous, but San Patricio, La Ina, Inocente, Pando, Tres Palmas are all equally fine. Driest and lightest of all finos is the type known as Manzanilla, from the seaside vineyards of Sanlúcar, within the sherry area. Manzanilla, however, is one of those wines that is best tasted where it is made; travel kills its special characteristics.

Fino has a place on the dining table, as well as on the cocktail table before dinner. I do not propose, as has been proposed—and served—to me in Spain, a whole meal with sherries of different kinds as the only wines. But if one did devise an all-sherry meal, it would certainly start with a fino. For the moment I can hardly think of an hors d'oeuvre that a fino would not go well with. It is excellent with shellfish, with pâtés, with salads, with melon, and above all with smoked fish—eel and salmon. In Spain, even if the sherry is drunk in a bar, with no meal in immediate view, *tapas*, miniature hors d'oeuvre, are served with it. *Tapas* range from lobster claws to little cubes of steak and onions, or just olives and crumbled cheese or shrimp; even, in one poverty-stricken bar I once went into, just little chunks of fresh bread. To a Spaniard the *tapas* are part of the drink. He couldn't think of having the one without the other. There is a lot to be said for this.

Although the Spanish are not in the habit of giving our kind of cocktail party, I remember on one occasion being invited to one of the big and beautiful patioed houses of Jerez in the middle of the morning to meet some people and drink sherry. Instead of the distraction of having maids wandering about with trays of the inevitable *tapas*, we were each given a little plate loaded with good things. There were shrimp and olives and cheese, and little pastry boats full of a *chorizo* and tomato mixture, a piece of cucumber or two, and several of those (to me) inedible little red chiles. It seemed a good way of getting over an old party problem—and the ideal way of making a sherry party a slightly different and special occasion.

Amontillado

The second, and perhaps the most generally useful, kind of sherry is known as amontillado. To the north of the sherry district, near Córdoba, a district called Montilla produces a wine not unlike sherry, rather less clean and fresh to taste, that at one time had a great vogue. The word amontillado was coined to describe the kind of sherry which most resembled Montilla. Either people in those days had only a hazy idea of what Montilla tasted like or it has changed a great deal since, because certainly today's Montilla is not remotely like today's amontillado—and not nearly so good.

Amontillado is in reality old fino. When the directors of the firms classify their new wines at the end of the vintage, the finos with less delicacy and freshness and more power and body than the others are kept apart for longer aging. They go into the *solera* (the aging and blending system) for amontillado.

It is usually as much as ten years or so before amontillados emerge from their *soleras* fully mature, having had contact with the previous generations of wine that have passed through the same aging casks before them. By this time they have strengthened considerably, developed a much more pungent scent and rather darker color, and gained the characteristic satisfying nuttiness which is the envy of all the imitators of Spanish sherry. In its natural state, amontillado is totally dry, like fino, but it is more frequently sweetened and given additional coloring, to make it the typical "medium" sherry. As such it is more in demand than any other kind, particularly in England, where traditionally a decanter of amontillado stands on every sideboard to be offered to visitors at any hour of day or night. In Spain, on the other hand, "medium" sherry like this is seldom seen. The Spaniard likes his dry sherry dry, his sweet sherry sweet. To make things more confusing, several medium blends have names that suggest they are dry: Dry Sack and Dry Fly are two of these.

To my mind, amontillado (in the sweetened version that is usually shipped) is a less perfect apéritif than fino, but a wine with a greater range of usefulness. Not only is it a good idea to have a bottle on hand as an alternative to fino, for guests who prefer sweeter wine, but if there is an occasion or a time of day when coffee is not quite appropriate and whisky sounds too potent, medium sherry provides the answer.

I make no distinction in temperature between fino and amontillado. I personally would not serve the medium wine quite as cold as the dry one, but in my experience people prefer both distinctly chilly.

One type of glass can be used for all kinds of sherry. Ideally it should be a *copita*, the elegant, bud-shaped glass on a short stem that is standard in Spanish bars, but any small-to-medium wineglass will do. More important is how you fill it: half to two-thirds of the way up. To fill it to the brim, like gin glasses in Holland, is to waste the scent of the wine, which is half the joy. And, besides, it makes a mess.

Oloroso

The sweet sherries all come under the technical heading of oloroso, although the word is not seen so often on labels as the descriptive names, Cream or Golden. Oloroso is Spanish for fragrant. No one knows why this particular type of sherry was chosen to be called fragrant—if anything, it is rather less so than the others.

Young wines that have neither the lightness to make good finos nor the power and subtlety to make good amontillados may yet have a third quality—a round richness, less fine, but no less satisfying in its way. Such wines are classified, and kept apart, as olorosos.

Occasionally they are left in their casks for decades, or even a century or more, growing stronger in taste and alcohol all the time. They are undrinkable after thirty or forty years, but curiously enough this is just when they are most valuable: one measure of this old oloroso in a cask of quite ordinary young wine gives the whole cask the distinction and depth of flavor of great age.

Olorosos are very rarely found unsweetened outside of Jerez. Those on the market are prepared specifically as dessert wines, which means that enough sweetening is added to make them the equivalent of port or malmsey Madeira. The *vino dulce* (sweet wine) that plays such an important part in sweetening sherry is made in the same vineyards, but from grapes dried in the sun. They are allowed to lie for a week or more on mats in the vineyard, while they become more and more raisin-like. Their wine, like the very old wine, is undrinkable on its own, but invaluable in blends.

Chilled oloroso—or it would be more accurate to say chilled cream sherry—fits perfectly into one wine-dinking corner that, oddly enough, is rarely mentioned. It is, to my mind, the wine to sip to the accompaniment of a good program on television. Shortbread cookies or plain cake complete the picture of perfect contentment. It is also excellent with a variety of cold sweet desserts or just before or after coffee. I do not recommend drinking it *with* coffee. As far as I am concerned, that would be two good things spoiled.

Shippers let their imaginations roam in their descriptions of their sweet sherries. "Full" is a common word, in such combinations as "old full pale." Golden is another. Amoroso suggests an amorous, or luscious, wine. Sweetest and most highly colored of all is Brown sherry. Somehow it is not quite the drink for our era, this heavy, dark development from what was once a pale, light wine. It is the navy rum of the wine world. But what other wine district can produce such a broad-sweeping range? If you told a sherry shipper that you wanted the perfect sherry for your Albanian godson's second marriage, he would blend it for you. There is no taste that cannot be catered to by a wine that can be as dry as a lemon, as sweet as a date.

 continued from page 127

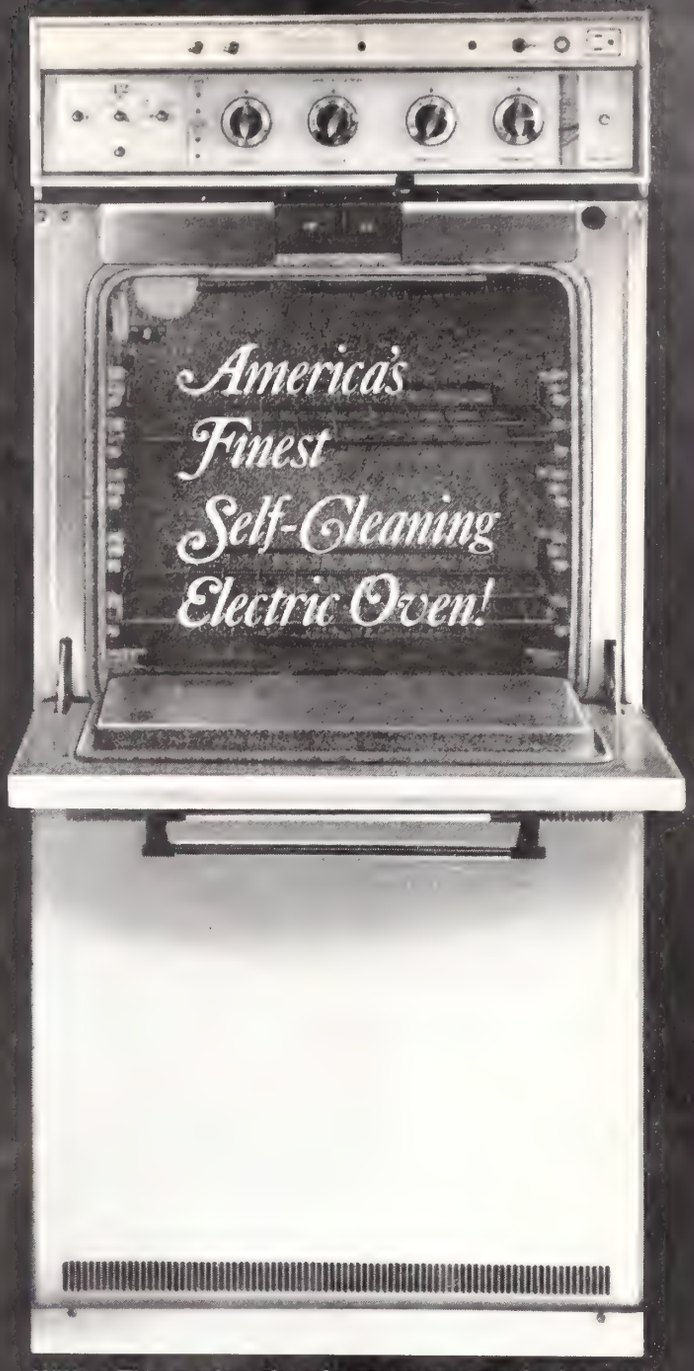
Varied windows, bays, and terraces give each façade of the house a different aspect



The front entrance is set back from the street, at the end of a walkway between the terrace wall and the garage. An extension of the terrace pergola stripes the garage wall with changing shadows. From the open front door you can see the back garden.



At the back of the house, a wide pergola bathed in late afternoon sun makes a wonderful place for pre-dinner cocktails. Because of the western exposure, a louvered sun-breaker shields the upper part of the living room window, right of the pergola.

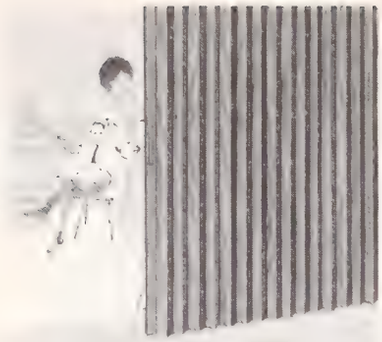


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COVER
Painting by Naomi Dvorman, $100; gold shell cigarette boxes, $12 ea., Henri Bendel, The Fancy, 11 W. 57th St., New York, N. Y., 10019

WINTER VEGETABLE COOK BOOK
Page 153:
Flatware, "Classique" sterling, 5-pc. place setting, $47.50, Gorham.

Page 155:
Carving knife, "Excalibur," fork, "Ron," of high carbon steel, $13 ea., Gerber Legendary Blades.

Page 156:
Wok set, 12" diam., steel wok, iron stand and ring, $7.49, Colonial Garden, 270 W. Merrick Rd., Valley Stream, N. Y., 11582
Lotus bowls, 6" diam., $1.19 ea.; wooden tongs, 49c; lacquer tray, 13½" diam., $2.49, Azuma, 666 Lexington Ave., New York, N. Y., 10022

Page 158:
Flatware, "Oslo" stainless steel, rosewood handles, 5-pc. place setting, $14.95, Georg Jensen, 667 Fifth Ave., New York, N. Y., 10022
Pewter plate, 9" diam., $20; tankard, 16 oz., $15, B. Altman & Co., Fifth Ave., at 34th St., New York, N. Y., 10016
Flamond pewter pitcher, 3½ qt., $120, Hammacher Schlemmer, 145 E. 57th St., New York, N. Y., 10022
Wicker basket, 16" w., 11¾" d., $3.50, Azuma.

STORE ADDRESSES
Connoisseur's Corner
Page 36:

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BUILDING INFORMATION

Materials and equipment used in a thoughtfully planned house

(pages 120-127)

Structure

Foundation: Poured concrete slab in basement laundry (under kitchen and dining room). Poured concrete footings under concrete block foundation walls.

Framing: Douglas fir post and beam construction, exposed indoors and stained.

Exterior of house

Walls: Random width redwood boards applied vertically and treated with bleaching oil by Samuel Cabot, Inc.

Roof: Asphalt shingles by Bird & Son, Inc.

Windows: Casement, awning, and fixed panel windows with wood frames; steel sash by Hope's Windows, Inc.

Doors: Aluminum frame sliding glass doors by Arcadia Metal Products. Flush wood entrance door custom designed.

Insulation: Batts of glass fiber in walls and roof by Owens-Corning Fiberglas Corp.

Interior of house

Walls: White plaster by California Stucco Co. In bar, old weathered barn siding. In master bathroom, white tile in shower compartment.

Ceilings: White plaster by California Stucco Co. In dining room and kitchen, acoustical tile by Owens-Corning Fiberglas Corp., with 1¼-by-2½-inch pine batten strips applied decoratively.

Floors: In living room and study, random width oak flooring with dark walnut stain. In dining room and kitchen, quarry tile imported from Wales. On second floor, wall-to-wall carpet from James Lees & Sons Co. In bathrooms, washable carpet.

Lighting fixtures: Custom made from architect's design; equipped with dimmers.

Fireplace: Morin brick with single slab of Canadian granite for mantel.

Hardware: Brass by Yale & Towne, Inc.

Kitchen cabinets: Custom designed by architect; cherry wood frames with birch doors painted white.

Plumbing fixtures: Kitchen sink designed by architect as integral part of stainless-steel counter. Bathroom lavatories and toilets by Case Manufacturing Corp. Tubs by Kohler Co.

Mechanical equipment and appliances

Appliances: Two ovens and four electric burners by Thermador Electrical Manufacturing Co. (Electric burners and two wood chopping blocks are set in specially fabricated stainless-steel counter.) Refrigerator-freezer by Amana Refrigeration, Inc. Dishwasher, "KitchenAid" by Hobart Manufacturing Co. Food waste disposer by National Disposer. Ventilating exhaust fan by Trade Wind Division of Robbins & Myers, Inc. Laundry washer and dryer by Sears Roebuck and Co.

Heating system: Hot water heating system with fan coil blowers. Boiler by Weil-McLain Co. Circulating pumps by Bell & Gossett Co. Thermostatic controls by Honeywell to adjust heat requirements automatically.

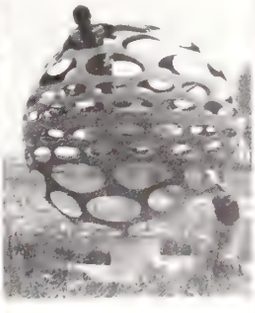
CONTRACTOR: H. Tobiason.

A GUIDE TO THE USE OF PLANT SCREENS. With the whole country alerted by Mrs. Johnson to the desperate need for landscape beautification programs, a new booklet, *Living Screens for America*, offers a timely layman's guide for screening unsightly outdoor areas, either public or private. A graphic map of the country, worked out by the U. S. Department of Agriculture in collaboration with a panel of nurserymen, illustrates four major hardiness or climate zones, and four charts list twenty-five different planting materials appropriate to each geographical section. The booklet also includes pertinent information on proper planting methods, ultimate height, years needed to mature, general appearance, and maintenance. Available for 50c by writing to the publisher: American Association of Nurserymen, 835 Southern Building, Washington, D. C., 20005.

IMAGINATIVE PLAYGROUND STRUCTURES of plastics. Current research and experimentation with plastics promises children a new play environment equipped with safer structures of new and more imaginative shapes. And the designs, happily, reflect an appreciation of the fact that imaginative children often find an anonymous cardboard box more fun to play with than the toy that came in it. One instance was the playscape recently exhibited in New York, under the sponsorship of Pepsi-Cola and the National Recreation and Park Association. It consisted of a series of play structures adapted by Jerry Liberman from products actually designed for industrial use, and made of Fiberglas, Ethafoam, and other plastics. Among the designs: Fiberglas vaulting poles set in cement bases, to be used by children as swaying poles, *below left;* jet-engine covers converted into sandboxes; chemical storage tanks turned into playhouses, *below right.* The structures were in clear primary colors; the play areas were surfaced with AstroTurf, a plastic grass.

A second example of progressive thinking is the "playsphere," *below center,* of reconstructed plastic mounted on a concrete foundation, which was an award-winning design by V. Hubel in the Canada-Design '67 competition. Two perforated spheres, one inside the other, provide endless climbing for energetic youngsters.







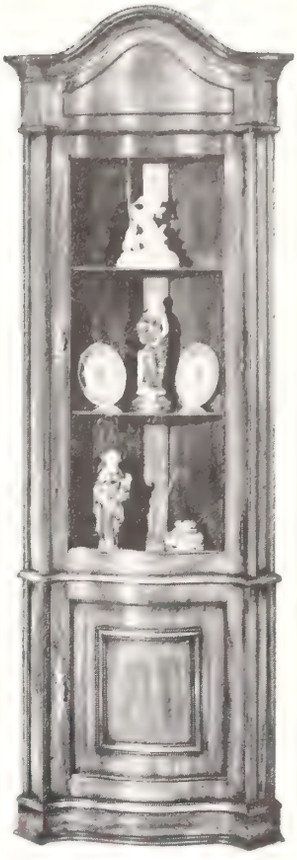
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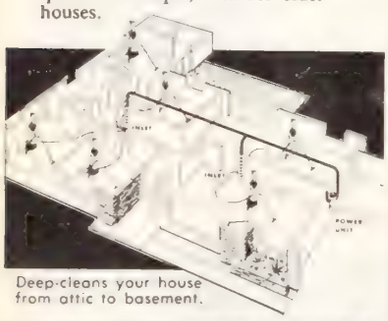
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BUILT-IN VACUUM CLEANER SYSTEMS

A super-convenience that was once a luxury is now readily available at less prohibitive prices

Although central vacuum cleaner systems have actually been around for forty years and more, only recently have new lightweight, easy-to-install materials and other cost-reducing developments made them feasible for most homeowners. Because they are relatively unfamiliar, you may still think central cleaner systems are enormously costly, or that you can have one installed only while a house is under construction. Both these notions are fallacies. For homeowners who are unfamiliar with the many advantages of a central vacuum system, H&G has compiled a basic primer.

What does a central vacuum cleaner system consist of?

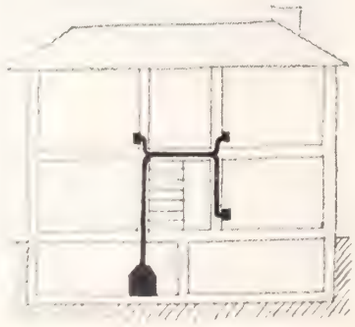
The system is made up of four basic components: a suction power unit and sediment tank contained in a single housing; concealed plastic tubing to convey the dust; inlet valves in room walls; and a long flexible hose with the usual attachments for cleaning. The suction-unit-sediment-tank is mounted on the wall of the basement or utility room. The fireproof plastic tubing, usually installed within the floors and partitions, runs from the central unit to the individual inlets strategically located throughout the house. The inlet plates measure about 3 by 5 inches and are equipped with caps to cover the openings when not in use. Since the flexible hose that snaps into these openings is 20 to 30 feet long, three inlets, carefully located, are usually adequate for an average two-story house.

What are the advantages of a central system over a portable vacuum cleaner?

Cleaning is far easier when you don't have to lug an electric motor, a pump, a bag of dirt, and an electric cord around the house and up and down stairs. With a central system, you carry only hose, wand, and attachments—no heavy equipment that might bump or damage furniture or baseboards. Since the power unit is well removed from the living areas of the house, there is no noise while you are cleaning: naps are not disturbed; you can hear the telephone ring. Furthermore, much greater suction power can be built into the large central unit. Equally important, *all* the dirt is carried away from the room you are cleaning. Portable vacuum cleaners inevitably redistribute a certain amount of dust through their exhausts, but a central system's exhaust is vented either out of doors or through a filtering system. And the sediment tank is large enough to require emptying only three or four times a year.

What jobs can a central cleaning system do?

A built-in system can do anything a tank, canister, or upright vacuum can do: clean carpets, bare floors, and upholstery; dust furniture; get down into crevices. In addition, some systems are equipped with a wet mop attachment with which you can scrub down walls, floors, windows, even pick up spills.



Vertical section of a two-story and basement house with vacuum system indicated in black. From power center in basement, plastic tubing climbs between wall studs and floor joists to three inlets—one on first floor, two on second.

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Fences serve variously to extend and enlarge the houses and living areas for which they are sympathetically designed.

A "fifth wall" fence, OPPOSITE PAGE, *extends ross the front of a California house to give com- ete but unquarrelsome privacy. Panels of grooved estern red cedar connect a row of 4-by-4-inch osts that support beams extended from house. Window" in fence permits view of street. Archi- cts: Barienbrock & Murray.*

Horizontal screen of 1-by-2-inch redwood slats rms hospitable and notably inviting screen for ont entrance patio. Architects: Hester & Davis.

Partially translucent fence consists of alternate roups of painted hardboard and plastic panels en- osing garden terrace. Architect: Robert S. Grant.

Translucent plastic also fences a garden deck. anels in redwood frames are punctuated by occa- onal open view ports. Architect: Walter Koziol.

Board-and-batten redwood fence screens a ter- ace. Plants include phormium, dwarf pine, succu- nts. Landscape architect: Leon Frehner.

Strips of 1-by-2-inch redwood, edges and flat des alternating, form textured background for fine yoto temple lantern. Architects: Burde & Shaw.

Fence within a patio screens walkway. Panels rovide texture. Architects: Hester & Jones.

Whether landscape dividers continue the structure and purpose of house walls into the open air or merely mark individual islands of special use somewhere out on the land, the fences will be the better to look at and probably more serviceable if they are structurally sound. This means, for example, that all supporting columns or piers will be set on proper foundations, suitable to the climate of the region and the nature of the underlying earth (nothing is worse than a sagging or lurching fence). It means that fences closely enclosing planted areas will make provision for ventilation, since good air circulation is among the essential requirements of successful plants. It means that all fences (or walls) will be strong enough for the purpose at hand—to support a python-like vine such as a wisteria, for instance, or to serve as a framework for a mature espalier.

For pure concealment, of course, you cannot beat a good fence. Garden work areas and service buildings can be glorified with a good fence just as a terrace can be. And a fence may be designed with the same kinds of fenestration as any similar structure—plain openings, louvers, translucent panels. Complete obstruction of the view is seldom necessary or desirable outdoors; to define or merely suggest a limit is often enough.



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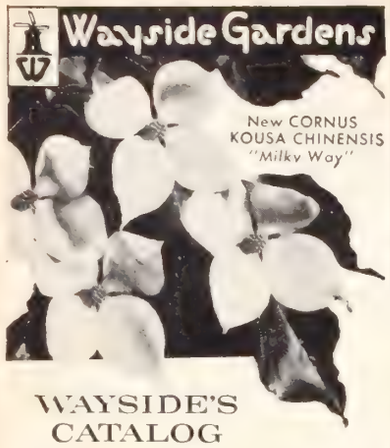
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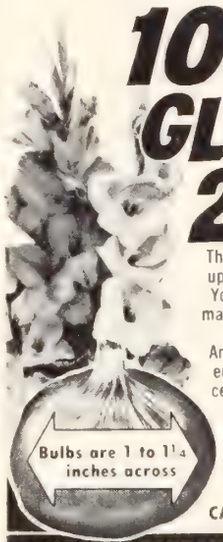
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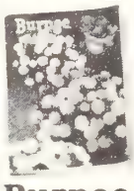
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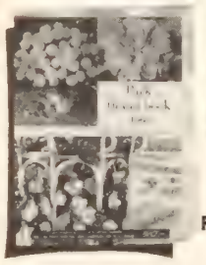
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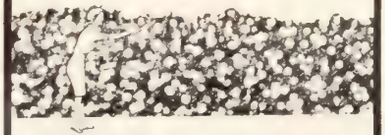
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Notes for February gardeners

When once you get used to winter, the firs intimation of spring seems an intrusion



First weekend

Hoya, olé. The hoyas have as much to offer the indoor gardener as any other plant genus (exclusive of the mealybugs to which the hoyas also seem to offer much). For one thing, they summer well outdoors in temperate regions. Especially with the partial shade of a lath house, they grow just as thriftily as they do indoors, and without repotting. Also the wildly extensive stems of the hoyas (most of them) are heavy enough so that they may be readily disentangled from their supports without damage, and the plants easily moved from place to place. But their most spectacular attribute is their cupcake clusters of small, starlike florets. These are borne, largely at the plants' discretion, on short, rather brittle flower spurs that must not be broken when and if the stalks of the fading florets are removed.

Whether they are trained to trellises or upright supports, allowed to trail at will from suspended pots, festooned in bold swags, or fastened horizontally across a window embrasure, the hoyas convey an impression of luster and substance. The amount of grace, as opposed to sheer luxuriance, will depend largely on the species chosen. In a large bay window, or a series of windows, or in a greenhouse, several kinds can be displayed effectively. Most easily available and most dependable species is *Hoya carnosa* (commonly known as wax-plant). There are at least two variants: one with oval-pointed solid green leaves, the other with variegated leaves. The flower wheels are pinkish white with a red crown. One of the most charming (and least rampant) is *H. bella*, with small deep green leaves on slender stems and florets that are wax-white with purple centers. The whole plant—leaf, branch, and flower—is most engaging of all the hoyas. *australis* has a rounder leaf t most, *H. macrophylla* a big leaf, *H. latifolia* a broader more prominently veined leaf. any of them (most florists, ot than specialists, will offer only or two) is worthy of a winter w dow, a summer trellis. Culture? fairly rich pot soil, plenty of wa during the period of most act growth, then dryer treatment fo few weeks after flowering. A keep the mealybugs from gettin foothold.



Second weekend

Seedling syndrome. Part the problem of raising plants fro seed is what to do with the seedlif transplants. Sprouts are easy; fi ished plants are presumably t goal. But transplanted seedlin are simply something to cope wit give space to—in short, suff (like young teen-agers?). Eve year we suggest a different sol tion. This year's would see yo transplant your seedlings (as fe as you can bear to save) in 2-inc clay pots, place the pots in a fla of moist peatmoss or vermiculite and enclose the flat in a tent o polyethylene plastic supported b old wire coat hanger frames an tucked under the flat. If you hav a greenhouse (and enough benc space) this is easy. Windowsill alone make it harder. But if yo can put up with improvised table near the window for a few weeks the choice things that need a early start can be accommodate with little disruption and almos no maintenance. Among the plant benefiting from an early indoo start, of course, count *Vinca rose* (Madagascar periwinkle), wa begonias, petunias in new or es pecially choice varieties, violas. I any case, since the transplan stage is the bottleneck, don't star

ndoors more seedlings than you must have for earliest flowering in he garden. (The vinca is an exception, in that without an early start it is nowhere.)

Reading notice. Matthew A. R. Bassity's amiably discursive *The Magic World of Roses* (Hearthside, $6.95) is a friendly mixture of commercial information, literary lore, horticultural common sense, and pictorial practicality. It is a hard book to categorize, since it seems to be many books in one. Maybe that is a good thing. For if the rose is everybody's flower, maybe this should be everybody's rose book. The author has steeped himself in the rose world for years, and he sheds his information as readily as a rose blossom sheds dew when it is first plucked on a June morning.



Third weekend

Unbobbed bulbs. You can braid a horse's tail, if you like, but don't braid the leaves on your potted spring bulbs after they have flowered. Not, that is, if you want the foliage to ripen properly. And unless the foliage ripens properly, there will be no proper bulb for next year's flowering. The purpose of leaf braiding (some people actually do spend time braiding daffodil leaves, indoors and out), or leaf bending and tying, is to minimize the admittedly unhandsome appearance of slowly wilting and browning foliage without actually removing it. Well, the old wives' (or gardeners') custom is little better than removal at that. The future flowering of any of our hardy spring bulbs anywhere depends on the condition of the bulb as it stands below ground when autumn comes. Only roots, not bulbs, make growth after frost time. And all the future the plant will have depends upon what happens to it between spring and autumn. Suggestions, then: with bulbs indoors, let all leaves develop normally, even if you have to devote a whole windowsill to the unlovely ripening process. Transplant the pot's whole contents, intact, in the open ground as soon as frost leaves. (You can divide and transplant again at the end of June if you wish.) But don't forget: bulbs need not live forever in order to be worth what they cost.



Fourth weekend

Undormant gardener. The first sign of the gardener's spring awakening is properly the application of preventive sprays to dormant plants, especially fruit trees, but also such related species as cotoneaster, the hawthorn, firethorn, and flowering quince. While, with exact timing, you can kill most of the scale insects later in the season with such insecticides as malathion, there is no real substitute for the precautionary spraying of plants before the season starts. The whole idea of dormant sprays, of course, is that they can be of greater insecticidal strength if they are to be applied before spring growth starts and the plants are vulnerable to strong chemicals. It is not that the sprays cut through the scale walls and reach the insects ahead of the season. But they do wait for the insects to emerge. And since many of them have a base of clinging oil, only the dormant, leafless, and still "cold" plant can stand the full treatment. Later in the season, what are known as "delayed dormant" sprays (usually half-strength) can be applied to some kinds of foliage plants, notably the evergreens.

Is dormant spraying really necessary? For the dedicated gardener, yes. But pick a day in late winter when the temperature will be above 40 degrees for at least a day (how often have you heard that admonition?) lest the plant be damaged by the frozen spray residue. Use the good old-fashioned tank sprayer. This is no time for hoses. And of course do a thorough job, since as exercise, dormant spraying cannot hold a candle to reading a book in a comfortable chair.

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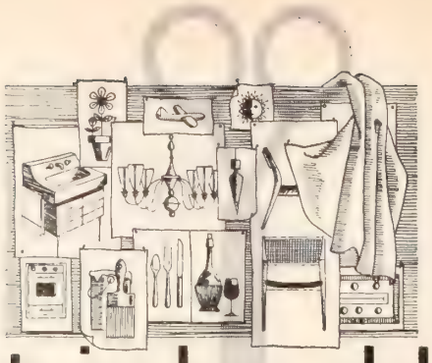
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3. CHOICE TREE SELECTIONS are illustrated in the 1967 nursery catalogue from Musser Forests, Inc. Includes evergreens, hardwoods, fruit, shade trees, ornamentals and shrubs, rhododendron and azalea, hedges, vines. Also features planting guides.

4. PARADE OF MODERN ROSES that promise blooms from spring until freezing weather is yours to review in the new 1967 catalogue from Jackson & Perkins, specialists in roses

5. THE 1967 SPRING FLOWER catalogue from George W. Park Seed Co., has over 3,000 varieties of flowers, including many rare, unusual, and new blooms, such as Tiger Marigold and Impatience A-Go-Go.

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7. SELECTIONS FOR SPRING planting, shown in a colorful newspaper format from Michigan Bulb Co., range from flowering shrubs, bushes, and vines that bloom yearly without re- planting, to fruits and vegetables f backyard gardeners.

8. COLORFUL GROUNDCOVE called Penngift Crownvetch is scribed in a folder from H. J. Brus Nursery. It has full color pictures this plant that blooms six months the year without maintenance.

9. PERENNIALS AND BULB evergreens and hedges, flowering shru and trees are all shown in color in newspaper format from the House Wesley. House plants, fruits, and veg tables are also included.

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11. HOW TO BUILD A CLOSE made of cedar is detailed in a colorf folder from George C. Brown & Co. lists the merits of using red cedar as th building material for closets.

12. PORTABLE AND BUILT-I dishwashers are pictured in full col in a folder from KitchenAid. Perform ance features are thoroughly discusse for nine models; additional conven ence features are also shown.

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reene Line Steamers. Itineraries out-
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RECIPES

21. BASIC AND GOURMET WAYS to prepare South African Rock Lobster Tail are both covered in a booklet containing 18 recipes plus a timetable.

22. THREE PRIZE RECIPES for drinks made of Bombay Gin are given in a folder from Carillon Importers that describes the safari to England by an American press corps to do the judging.

(Above booklet can be mailed only to states where permitted.)

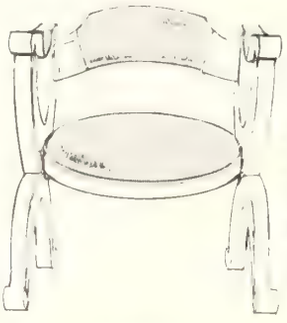
MISCELLANEOUS

23. INTERIOR DECORATING can be learned via a correspondence course described in a 23-page booklet from LaSalle Extension University. An outline is given of the complete course, and study aids, including a projector and color slides, are discussed.

24. HOW TO CHOOSE FAMILY memorials is the subject of a booklet from Rock of Ages that explains what to look for and how to make a wise purchase. Two companion folders discuss private mausoleums.



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 continued from page 35

extract from the fruit of the *algarrobo* tree.

Machu Picchu

The train from Cuzco to Machu Picchu leaves early, at seven in the morning, and it is advisable to dress in several layers of sweaters to keep out the chill of the mountain air. The ride takes three hours and is worth every minute. First the tiny train descends in a series of jerky switchbacks and then forges through a rapidly changing landscape, hillsides fringed with eucalyptus trees, peaceful pastoral farmland, rocky gorges and a rushing brown river, steep, terraced slopes with here and there traces of an Inca mountain highway, or a watchtower. The end of the line is the Putucusi Bridge where passengers transfer to a bus that climbs the corkscrew road to the summit of Machu Picchu. Here the air is invigoratingly fresh and clear, for Machu Picchu is a mere 8,000 feet and it is possible to walk, climb, or even run without effort. I was also relieved to find that the sole concessions to tourism are guides and a small hotel; there are no souvenir stands.

The hotel is at a discreet distance from the ruins. I walked along a path, through an opening in a wall and suddenly, stretching before me, was the lost and legendary city, cradled in a saddle of land between the two mountains of Machu Picchu (Old Peak) and Huayna Picchu (Young Peak), the remains of its stone buildings ranged along the slope, its grassy terraces falling away to the tumbling river 2,000 feet below and the snow-capped Andes closing protectively around. My first, overwhelming impression was of infinity and peace. My second, of surprise at finding myself not in a gray and dusty citadel, but in a vast green bowl where flowers and wild strawberries grew in the long grass and the song of birds hung in the pure, still air.

Guidebooks can tell you all that is known of Machu Picchu—that it was begun in the thirteenth century, abandoned and later hurriedly finished (as the difference between the first and final stonework clearly shows) in the sixteenth century to provide a refuge for women and children from the invading Spaniards. They can analyze details of the construction and organization, identify the buildings and temples, streets and stairways. But words, printed or spoken, can never convey the wonder and majesty of Machu Picchu. That must be experienced alone, sitting and gazing, feeling thankful that this enduring, happy monument to a great culture has survived untouched, and hoping that it will always be preserved as it is now, a sanctuary of solitude under the roof of heaven.

* * *

For additional information on Peru, write to the Tourist Office, Peru Consulate General, Room 729, 10 Rockefeller Plaza, New York, N. Y., 10020.



ABOVE, LEFT and RIGHT, *pre-Columbian pottery in the Rafael Larco Herrera Museum.* CENTER, *tapestry from the south coast of Peru in the National Museum of Anthropology and Archeology.*

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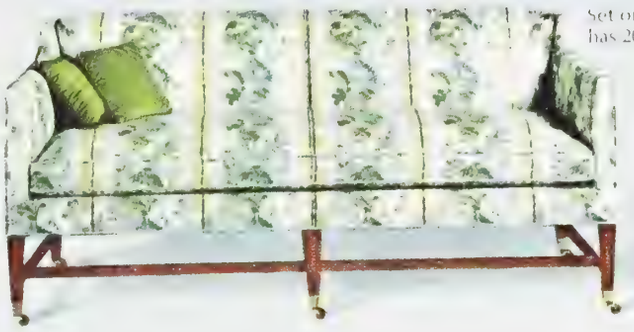
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MARCH, 1967

VOL. [illegible] NO. 3



LYON

On the cover: As lighthearted as a maypole, a canopy of many colors brings spring sunshine the year-round to the master bedroom in Mrs. Davies Lewis's house in San Francisco. In the white-walled room, its windows hung with simple white shutters, the lavish folds of silk taffeta crown the bed with a chaplet of hues: H&G's Goldfinch, Azalea, Empire Green, and a flowery pink. Goldfinch sprays more sunshine on the bedspread and carpet (their textures tend to soften its brilliant glow), and Parrot Green accents the moldings. On pages 160-165 you will see more of this house where interior designer Michael Taylor has created a fresh surprise in every room. For other ways to use H&G's Sunshine Colors in your own rooms, turn to pages 127-139. For a list of stores carrying merchandise in H&G Colors, see page 199.

Decorating

34 Connoisseur's Corner: Dessert plates
128 Window wizardry
160 Surprise is the theme
166 Lively sheets you can put to many uses
204 Timeless Traditions for Windows: Tambour curtains

Building

148 There is always room at the top
156 A box house unboxed
174 Brave new floors
200 Building information

Kitchens and Housekeeping

38 The care and safekeeping of cookware

Entertaining

22 Notes for the hostess *by Diana Bryan*
176 Double damask with new dash
178 Corkscrew: A traveler's guide to the native drinks and wines of Italy *by Robert Neville*
179 House & Garden's Soup and Salad Supper Cook Book *by Iris Brooks*

Music

122 Looking and Listening: Finding your way through modern music *by Faubion Bowers*

Gardening

24 H&G's almanac of flower shows
170 The livable greenhouse
206 Gardener's Month: Plants in the livable greenhouse
211 Notes for March gardeners

Features

10 Antiques questions and answers *by Louise Ade Boger*
58 What's new for living
67 Tender loving hangers
127 Bring in the sunshine with color *(Editorial)*
140 They live as they like

Travel

46 Museum Villages: The Farmer's Museum
60 When in Rome *by William Weaver*

Reader's Service

72 Shopping Around with Betty Fitzgerald
190 Gourmet's Guide
192 Shopping Information
199 Stores carrying merchandise in H&G Colors
214 Best in Booklets
217 Whereabouts—a shopping service

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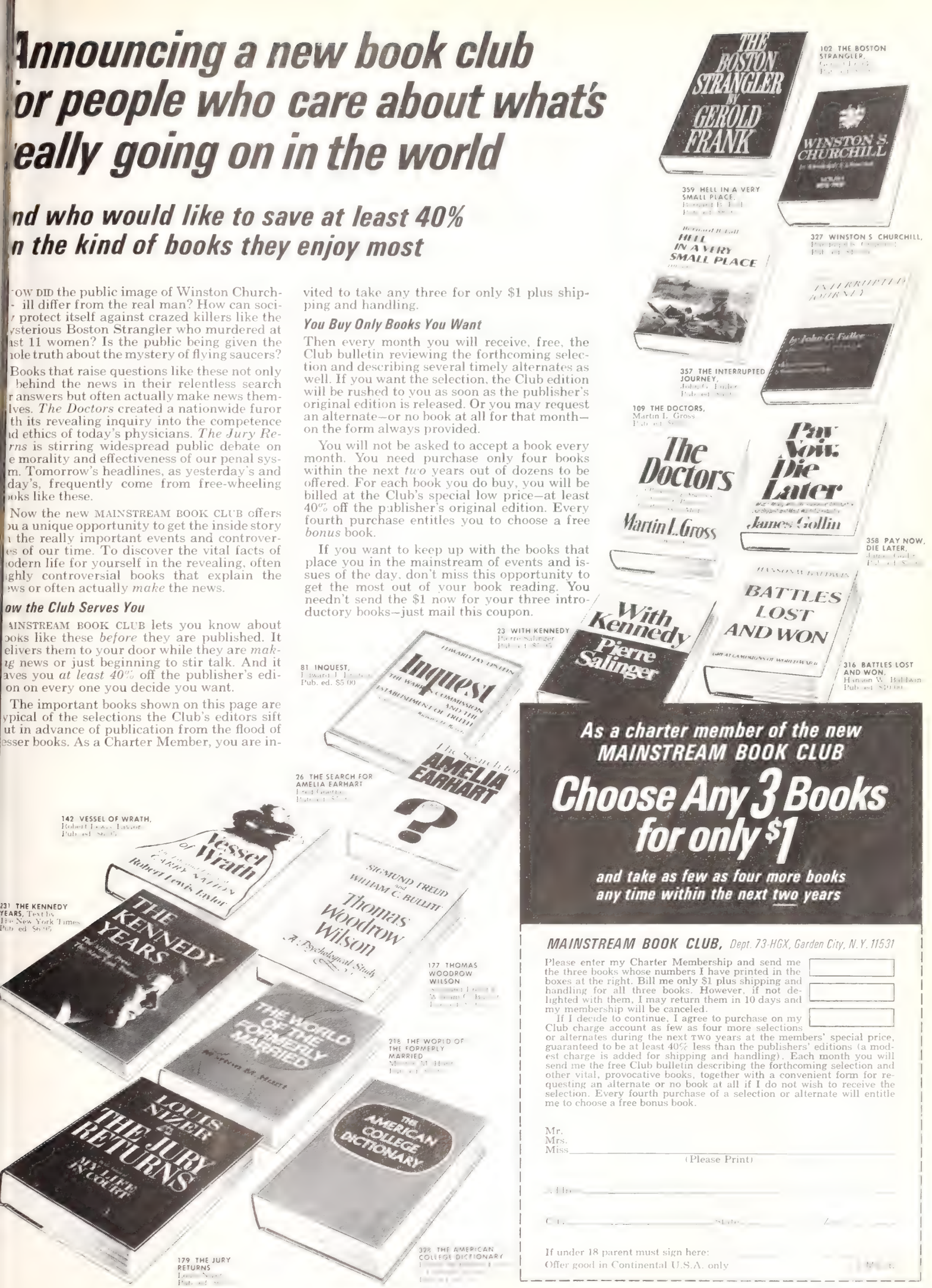
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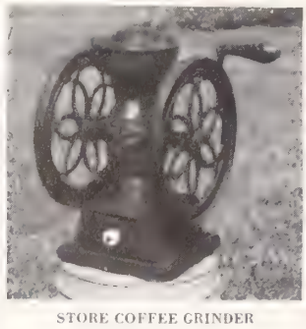
By Louise Ade Boger



AMERICAN HEPPLEWHITE SECRETARY

This highboy belongs to a friend of mine. It is 8 feet tall and was bought in 1936 at a New York gallery. The piece had been restored and my friend is under the impression that it is Early American. Is there a possibility that it was made in England?
H.H.—Lafayette, Calif.

Your friend's secretary with fall-front writing drawer and base valance curving into French bracket feet is in the American Hepplewhite style and was made around 1790-1800, probably in Baltimore. The oval panels and inlaid decoration are typical of Baltimore cabinetwork of that period.



STORE COFFEE GRINDER

How old would you judge this coffee mill to be? It is marked: Enterprise Mfg. Co., Philadelphia, U.S.A. J.A.—Radcliff, Ky.

It is a store-size coffee grinder and dates between 1880 and 1900. The Enterprise Co. was a leading maker of such grinders.

Can you tell me the history or the age of this antique knife recently found near an Indian battleground? The handle is carved bone; the blade appears to be hand-forged steel. C.R.A.—Thermopolis, Wyo.

Judging from the picture and description, you have a bowie knife made between 1830 and 1870, and named for James Bowie who died during the siege of the Alamo. Such hunting knives were very popular; no cattleman was without one.

Continued on page 16



BOWIE KNIFE



ONE THING FOR SURE... IT'S A CADILLAC.

The Fleetwood Eldorado has earned instant acclaim as the newest idea in luxury motoring. Its unique combination of front wheel drive, variable ratio power steering and automatic level control provides incomparable handling and performance. Its five-passenger luxury, its many interior conveniences and its unexcelled safety features provide a sense of satisfaction totally new to personal cars. And its poised elegance imparts an air of youthful dignity and daring that makes the Eldorado the most desired motor car of its kind. At the same time, it is completely a Cadillac in the way it performs, rides and looks. Drive the Eldorado soon. It's the best possible way to learn what all the excitement is about.

Fleetwood ELDORADO by Cadillac

WORLD'S FINEST PERSONAL CAR

GM

MARK OF EXCELLENCE

Cadillac Motor Car Division





NEWS IN THE AIR– THE FRAGRANCE THAT MAKES ITSELF AT-HOME

Estée Lauder's very own personal masterpiece—Youth-Dew fragrance—is what she brings home to you here, in an innovational series of preparations for about-the-house. Youth-Dew, which began its career in the home as a bath scent and made its presence felt throughout Estée Lauder's cosmetic and fragrance collections, now comes full circle. Estée Lauder brings Youth-Dew back home, to dispense the same kind of charm, warmth and allure-in-the-air for an elegant house that it does for the elegant woman who lives in it.

Youth-Dew Fragrance for the home–

SCENTED CANDLELIGHT, 10.00
SCENTED LINGERIE DISCS, 5.00
ROOM AND CLOSET SPRAY, 3.75
DRAWER LINING PAPER, 6.50

Estée Lauder

Sometimes we feel more like jewelers than silversmiths.



When our designer showed us his sketches for Laurel Mist we told him he must be kidding.

All that florentining. All that incising. What did he think we were, jewelers?

Nobody did things like that in silverplate. Who knew if it could even be done?

But our designer looked very confident surrounded by books on Cellini and the Renaissance.

He knew we'd find a way.

And we did.

Our new pattern Laurel Mist looks just like he meant it to.

And it's DeepSilver. Which means we place an extra block of solid silver in the spoons and forks you use most. Right at the most vulnerable point.

Then we plate with more pure silver than any other leading silverplate.

That's what our "IS" mark tells you. It tells you we make each piece of DeepSilver so you can use it every day.

Even though it looks as if it were meant to be pinned to your dress.

Laurel Mist is $100 for a 48 piece service for 8.

We'd be happy to show you all our other patterns too. For a free color brochure write The International Silver Company, Meriden, Connecticut.

International DeepSilver®



5-piece place settings crystal $11.95-29.95, 5-piece place settings china $17.95-75.00. For literature, send 25c to Lenox, Inc., Dept. L-60, Trenton, N.J. 08605

magnificent moment in London

A town house in Mayfair sets the scene for a gala after-theatre supper party. This is the moment that belongs to your hostess. Infinitely charming. Serenely confident.

SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."

Distinguished hostesses everywhere select internationally renowned Lenox China and Lenox Crystal for their own tables.

LENOX
CHINA ▾ CRYSTAL

86 PROOF

Smartest thing on the rocks

The drier liqueur

B AND B

B & B is the drier liqueur. Eloquent. Magnificent. The only proper blend of B & B is made and bottled in the abbey at Fecamp, France. That's where exquisite Benedictine is blended with superb cognac to produce the perfect B & B. Benedictine's own B&B. Always uniform. Always delicious. After coffee, enjoy B&B. Straight or on-the-rocks.

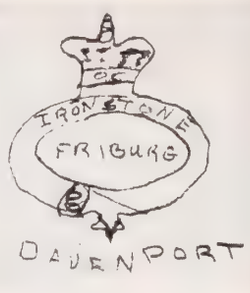
Wile NEW YORK

ANTIQUES *continued from page 10*

The enclosed tracing is the mark on the back of a decorated platter which belonged to my great-grandmother. Can you identify it for me?

N.H.J.—San Angelo, Tex.

You have an ironstone platter made by Davenport of Longport, Staffordshire. It probably dates between 1850 and 1870. "Friburg" was the pattern name.



ENGLISH IRONSTONE MARK



STEEPLE-CASE CLOCK

We don't know the history of this old clock found in my husband's family attic. A yellowed paper behind the brass pendulum states: "made and sold by Brewster and Ingrahams, Bristol, Connecticut." Perhaps you could tell its age.

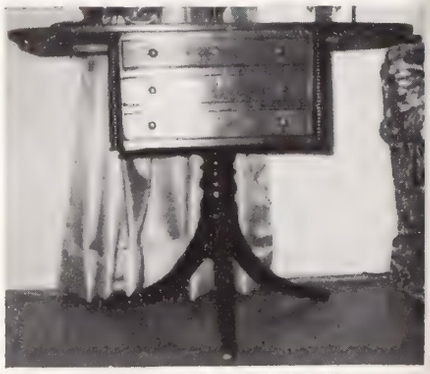
V.G.—Mason, Mich.

Brewster and Ingrahams were in business at Bristol from 1844 to 1852, so your steeple-case shelf clock dates somewhere between these two dates.

I would appreciate any information you can furnish as to the age, origin, and style of this cherry sewing stand which originally belonged to my great, great-grandmother.

I.W.—Durham, N.C.

Late Sheraton is the style of your sewing table mounted on a turned pedestal with four splayed supports. The table was made in America, probably around 1810-1830.



SHERATON-STYLE SEWING TABLE

PRESSED GLASS GOBLET

Excuse the rough sketch as I can't get a clear picture of my miniature glass goblet. It has a design of divided hearts around it, but there is no mark. Could it be an antique? It has been in the family for years. *J.B.—Parma, Ohio*

You have an antique goblet of American pressed glass in the Broken Heart pattern made by the Boston and Sandwich Glass Co., about 1865-1875. Full table settings were made in this pattern, but few pieces have survived.

I would certainly appreciate your identifying this chair for me. We have a pair of them and they are decorated with colorful fruit and gold acanthus leaves. They have been in our family for years. *V.R.—Plainview, Tex.*

Your chairs are American Hitchcock-type fancy chairs and were probably made around 1820-1850. From your description of them, they seem to have retained their original decoration, which is most unusual.



HITCHCOCK FANCY CHAIR



Just months ago

all I could talk about was babies and recipes

...then The National Observer came into our home, bringing fascinating new food for thought –and conversation–for the whole family."

'Soon after Carol Sue was born, I found my whole life was absorbed by her. All I could think about was *her* needs. All I could talk about was babies and formulas and recipes.

"When friends dropped in, and the conversation turned to world affairs, or the new books and plays, I had absolutely nothing to say.

"Of course, I love my family and I wouldn't change places with anyone on earth. But I was beginning to feel very sorry for myself, so left out of things!

"Then I decided to take a friend's advice and set aside time for *myself* to catch up with the world. I subscribed to The National Observer. And it turned out to be one of the most rewarding decisions I've ever made.

"Because The Observer is a weekly newspaper, it has time to explore the news in depth . . . and I have time to read it thoroughly. I get a clear picture of what's happening in the world *and why*. And not only does The Observer report on all the major news, it also has dozens of articles on fascinating news sidelights. For instance, items such as these:

- . . . why an expedition of eight Americans to the South Pole is considered vital to the space program
- . . . why some people in Pennsylvania are being forced to buy coal mines to protect their homes
- . . . why people 65 and over are still buying health insurance, despite Medicare
- . . . why Pop Art's best days may be still ahead
- . . . why the ancient art of bagpipe playing is undergoing a renaissance

"So you see, I have lots to talk about these days, besides Carol Sue. And that's a good thing. Because pretty soon Carol Sue will be talking for herself!"

Today, thousands of families everywhere are enriching their lives and adding to their reading enjoyment through The National Observer.

The National Observer is published by Dow Jones & Company, the same worldwide newsgathering organization that publishes The Wall Street Journal. For three successive years, The Observer has won top national awards for distinguished reporting.

Because newspapers can be "made up" and printed faster than magazines – last minute stories can be included only hours before The Observer comes off the press.

You get more news –and you get more out of it. In its full-size newspaper format (printed on our own special crisp white newsprint) you often get more reading material than in other news weeklies – not just one major "cover story," but five or six. Inside pages are important news pages, too – there's no "letdown." More than 50 excellent pictures and illustrations open windows not only on the people, places and events in the headlines, but also on such colorful sidelights as the Laguna Indians doing a traditional dance to celebrate their new electronics plant.

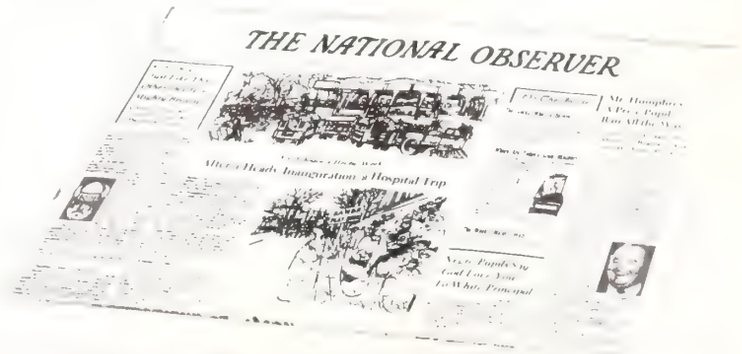
Many Enjoyable Special Features

Each week, too, The National Observer brings you more than a dozen special features that add to your enjoyment or broaden your knowledge in important areas. "The Week in Washington," for example, can be read in a matter of minutes, yet it brings you up to date on significant happenings. "How's Business?" fills you in quickly on important trends in business and industry.

For Bridge enthusiasts, there's "Better Bridge"; for crossword fans, a really challenging puzzle; for recipe collectors, a gem or two almost every week in "Food for Thought." And for both you and your youngsters, there's a weekly news quiz, plus "Current Events Classroom"–a column which brings you news background on such topics as how the Federal Reserve Board exercises its power and protects itself from Administration control . . . the mystery of certain Unidentified Flying Objects for which the United States Air Force has no explanation . . . and much, much more. "A Chat With the Doctor" brings you helpful medical hints. On the lighter side, "Reflections" explores random aspects of life: the "good old days" when a pocket watch was a major status symbol. And the whole family will enjoy the dry humor of "Grass Roots Philosophy," culled from the home-town press. ("Brush your teeth regularly with an electric toothbrush and see your electrician twice a year.")

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now...

Frigidaire wall ovens that clean themselves automatically... *give you a 5-year warranty**



Model RBE-94K.







Model RBE-97K. Electri-clean Oven ***on top****, conventional oven below.*

Both models in 2-tone Tahitian Green, 2-tone Copper, Sunny Yellow, Snowcrest White.

THE FRIGIDAIRE ELECTRI-CLEAN OVEN is now available in built-in wall ovens. To start the cleaning, close the door, slide a lever, turn a dial . . . and the oven comes clean (oven racks, too) in just about 3 hours.

It's not expensive to do, either. At average electric rates, one automatic cleaning costs about the same as a cup of coffee.

Your builder or remodeler can show you how easy it is to build in this kind of convenience. Beauty. Reliability. After all, you're twice as sure with two great names . . . Frigidaire and General Motors.

***New, exclusive 5-year Warranty.**

1-year Warranty for repair of any defect without charge, plus a 4-year Protection Plan (parts only) for furnishing replacement for any defective Oven Heating Unit.

ANOTHER happening *FROM* GM MARK OF EXCELLENCE F FRIGIDAIRE

it's the year of the big Happenings in appliances . . . and they're all Happening at Frigidaire



Designed by Joseph E. Carreau

VANTAGE BY UNITED

A beautiful union between contemporary design and living

MAGNIFICENTLY CONCEIVED AND CREATED FOR DINING AND BEDROOMS AND LIVING ROOM ACCENTS, IN SELECTED VENEERS.
ND 25¢ FOR BROCHURES SHOWING A REPRESENTATION OF THE UNITED COLLECTIONS. UNITED FURNITURE CORP., DEPT. V, LEXINGTON, NORTH CAROLINA



Skin Dew
helps dew away
dry skin lines
24 hours a day.



Those little lines aren't the end of the world. Just a warning to take the fastest action possible—Skin Dew by Helena Rubinstein.

In the morning, slip into Skin Dew Moisturizing Emulsion. Its precious moisture seeps deep. Works invisibly to help dispel dryness. Leaves the barest, silky mist over skin so make-up flows on with ease—stays fresh longer.

At night, re-dew with Skin Dew Moisture Cream with exclusive Collagen Protein (a natural substance comparable to the proteins in young skin). Its rich emollients, moisturizers and softeners—all conspire to help fight wrinkles, keep skin soft, supple, smooth.

Now go ahead and fib about your age—no one would believe the truth!

Helena Rubinstein®

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Notes for the Hostess

BY DIANA BRYAN

When it comes to feeding large crowds, it is the consensus of most of us who do this from time to time for good causes that if the numbers exceed fifty, you are better off renting all the china, glass, and silver from a party outfit, rather than trying to assemble enough of your own and your neighbors (unless, of course, the party is informal enough to make paper plates acceptable). Not only does rented china provide a kind of decorative unity, but it also gives you a sense of security against breakage or loss.

Don's chess club, which meets fortnightly at the house of one member or another, is going to hold its semi-final play-offs at ours. A very dedicated, all-male group, they like to get together after an early, light supper at home, and play on and on—usually until about midnight—after which they're ready to eat again. But they like to be left alone and don't want any hostess rushing in to provide a sit-down dinner. Nor are they interested in any decorative froufrous.

Don has asked for a large pot of mulligatawny soup—that marvelous hot curried concoction. To go with it I'm going to have a large platter of thinly sliced hot pastrami, a cold vegetable salad, and a tray of no-nonsense breads—pumpernickel, homemade white, seeded rye. I'll put bowls of mayonnaise, hot mustard, horseradish, sweet butter, and relish in my lazy Susan. My plan is to set the whole thing up beforehand at the breakfast end of our kitchen, leaving the soup in a cast-iron pot in the oven, and covering the rest of the food with plastic wrap. Nothing goes better with this kind of meal than cold, cold beer and Don wants a good supply, both light and dark, of German, Danish, and Dutch brews. That ought to relax them after the tenseness of their match.

Last year's chess tournament prize was a box of man-sized frozen shell steaks and who won but my own Bobby Fischer, alias Don Bryan. We received eight magnificent steaks, individually wrapped and packed in a Styrofoam cooler that kept them in perfect condition. The steaks were soon wolfed down, but I still use the cooler for other purposes.

The meat was air-shipped by Pfaelzer Brothers and I was so impressed with its succulence that I ordered several of their other meats for special dinner parties—prime filet mignons, crown lamb roast, steak hors d'oeuvres to cook on my hibachi—all cuts of a quality that is not always easy to find.

My cousin Madeline came back from her trip to the Near East raving about the way they served after-dinner coffee in glass cups set in metal frames. She said it keeps the coffee hotter and adds a little extra glamour. So for her birthday I bought her some that



are imported by William Adams. She was very pleased and plans to use them for *pots de crème*, too, and perhaps Brandy Alexanders. They look quite luxurious, but happily they're not expensive and would make something different in the way of a wedding present.

Occasionally there is an early TV spectacular that the whole family wants to see, and since we tend to have a late dinner with lots of conversation, there is not always time to serve dessert in the dining room before the show begins. This minor problem I have now solved by putting in a stock of La Ville Daiquiri cakes. Delicious and bite-sized, they make grand little token desserts with coffee in the living room. For the grand finale of a special dinner, I serve larger helpings with lots of whipped cream.

FOR STORE ADDRESSES, SEE PAGE 192.



The design explosion is Fiberglas*: draperies will never be the same!

1967 is the year something happened to sensible, practical, no-iron, long-wearing Fiberglas draperies—color!

Color, zingy and hot, laced with pales and cools.

Color that patterns itself after paisleys. Poppies. Op and Pop prints.

Color, with wild, wonderful designs on Fiberglas.

Ka-powie!

Fiberglas will never be the same.

Neither will draperies.

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ELEGANCE WITHOUT UPKEEP

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Date_____*Contributions are income tax deductible*

H&G'S ALMANAC OF FLOWER SHOWS

As delightful and inevitable as spring and the ubiquitous robin, flower shows, garden tours and festivals are in full swing. For more detailed information, write to the addresses listed below.

FLOWER SHOWS

FEB. 18–26
Greater Detroit Builders Home Furniture and Flower Show
Cobo Hall
Detroit, Mich. 48226

FEB. 22–28
Connecticut Valley Flower Show
Exposition Grounds
West Springfield, Mass. 01089

FEB. 25–MARCH 5
Cleveland Home and Flower Show
Cleveland Public Auditorium
Cleveland, Ohio 44114

FEB. 28–MARCH 5
American Flower and Garden Show
Municipal Auditorium
Kansas City, Mo. 64113

MARCH 3–9
National Capital Flower and Garden Show
National Guard Armory
Washington, D. C. 20006

MARCH 4–12
Southeastern Flower and Garden Show
Charlotte Merchandise Mart
Charlotte, N. C. 28205

MARCH 4–12
International Flower Show
New York Coliseum
New York, N. Y. 10019

MARCH 4–12
Indiana Flower and Patio Show
Manufacturers Building
Indiana State Fairgrounds
Indianapolis, Ind. 46220

MARCH 8–12
Northwest Flower and Garden Show
Multnomah Exposition Center
Portland, Ore. 97230

MARCH 11–19
Spring Flower Show
Philadelphia Civic Center
Philadelphia, Pa. 19104

MARCH 11–19
Dallas Flower and Garden Show
World Exhibit Building
Dallas, Tex. 75226

MARCH 11–19
Chicago World Flower and Garden Show
McCormick Place
Chicago, Ill. 60603

MARCH 16–23
New England Spring Flower Show
Suffolk Downs
Revere, Mass. 01604

APRIL 4–9
Garden Home and Flower Show
Cincinnati Music Hall
Cincinnati, Ohio 45206

Continued on page 26

CABIN IN THE SKY



In this fanciful playhouse a child's imagination can take wing when the pleasures of a sandbox pall. He can even pull the ladder up after him and consider the world well lost. The simple A-frame structure of redwood highlighted the exhibit of the Lake Mahopac, N. Y., Garden Club at the Forty-ninth International Flower Show held in the New York Coliseum.

The design explosion is Fiberglas* Beta* bedspreads: bedspreads will never be the same!

1967 is the year something happened to sensible, practical, no-iron, long-wearing Fiberglas—Color!
Color, sometimes spicy, sometimes soft, sometimes speckled.
Color, boldly striped, largely checked.
Color, delicately clustered in bouquets of daisies, tea roses, and heather.
First it happened to draperies.
Now it's happening to bedspreads.
Zowie!
Fiberglas will never be the same.
Neither will bedspreads.



OWENS-CORNING FIBERGLAS

ELEGANCE WITHOUT UPKEEP

*Fiberglas and Beta are Owens-Corning's Trademarks. Owens-Corning Fiberglas makes the yarn, not the fabrics or the bedspreads.
Owens-Corning Fiberglas Corporation, Decorative and Home Furnishings Division, 717 Fifth Avenue, New York, New York 10022

New Dishwasher all with built-in spot removers



Strips away the invisible film that causes water to spot

at causes water spots? An invisible film. It
ngs to glasses, silver, dishes. Water drops
ck to it and dry into spots. Now Dishwasher **all**
h its built-in spot removers penetrates this in-
ble film, strips it away. Now, water drops can't
ck, can't spot. Go on. Try it. See the difference!



FLOWER SHOW ALMANAC *continued from page 24*

APRIL 5
Leonards Flowercade
Garden Club Council
Leonards Lenwood Hall
Fort Worth, Tex. 76102

APRIL 8–12
New Jersey Flower and Garden Show
National Guard Armory
West Orange, N. J. 07052

MAY 6–14
California Spring Garden and Home Show
Oakland-Alameda County Coliseum
Oakland, Calif. 94607

MAY 22–27
Hess's International Flower Show
Hess's Department Store
Allentown, Pa. 18101

JULY 13
Flowers Around the Clock
Garden Club of Manchester
Southern Vermont Art Center
Manchester, Vt. 05255

AUGUST 24–27
San Francisco County Fair-Flower Show
Hall of Flowers
Garden Center
Golden Gate Park
San Francisco, Calif. 94122

OCTOBER 7, 8
"Autumn Revue"
New Field House
University of Delaware
Newark, Del. 19711

HOME & GARDEN TOURS

MARCH 4–APRIL 2
Natchez Pilgrimage—Conducted tours to antebellum homes
P. O. Box 347
Natchez, Miss. 39120

MARCH 5
House and Garden Day
Garden Club of Palm Beach
Palm Beach, Fla. 33480

MARCH 11, 12, 18 AND 19
Annual Azalea Trail
River Oaks Garden Club
Forum of Civic Buildings
2503 Westheimer
Houston, Tex. 77006

MARCH 15–APRIL 15
Tours of Tryon Palace and Gardens
(no tours on Mondays)
New Bern, N. C. 28560

MARCH 30, 31
Savannah Tours of Homes and Gardens
Miss Robertine McClendon
Juliette Gordon Low Birthplace
142 Bull Street
Savannah, Ga. 31401

MARCH 30–APRIL 9
Tours of Charleston's Historic Private Dwellings
51 Meeting Street
Charleston, S. C. 29401

MARCH 31–APRIL 15
New Orleans Spring Fiesta
546 Saint Peter Street
New Orleans, La. 70116

APRIL 1
Sea Island-St. Simons Tour of Homes and Gardens
Sea Island Company
Sea Island, Ga. 31561

APRIL 6–8
Annual Plantation Tours
902 Prince Street
Georgetown, S. C. 29440

APRIL 21–22
Georgetown Garden Tour
Georgetown Children's House
3224 N Street, N. W.
Washington, D. C. 20007

APRIL 22, 23
Annual House and Garden Tour
Shenandoah-Potomac Garden Council
Mrs. William B. Gideon
Route One, Box 6 D
Martinsburg, W. Va. 25401

APRIL 22–29
Historic Garden Week in Virgini
Rm. 3, Mezzanine, Jefferson Hot
Richmond, Va. 23219

APRIL 23–25
Historic Garden Week 1967
Farquier and Loudon Garden Clubs
Route 1, Box 351
Leesburg, Va. 22075

APRIL 27, 28
Home and Garden Tour
Williamsburg Garden Club and Women of Bruton Parish Church
Colonial Williamsburg
Williamsburg, Va. 23185

APRIL 27–MAY 7, 13, 14
Annual Maryland House and Garden Pilgrimage
(10 tours, 2 cruises)
Room 223, Sheraton Belvedere
Baltimore, Md. 21202

MAY 2 AND MAY 9
New York City Garden Tours
City Gardens Club
829 Madison Avenue
New York, N. Y. 10021

MAY 4
House and Garden Tour of Historic Chelsea
Hudson Guild-Fulton Center for Senior Citizens
119 Ninth Avenue
New York, N. Y. 10011

MAY 6
Wilmington Garden Day
(5 homes, 17 gardens)
Shipley at Eighth
Wilmington, Del. 19801

Continued on page

like mother...like daughter...

And grandmother, too. The favorite of four generations of America's smart homemakers, Roper Ranges *today* are the finest value ever. Roper Twin Cook & Keep gives you fully automatic oven cooking plus an automatic *timed* top burner. New Roper-Ramic Broiler is 30% faster and smokeless. Beautifully styled in Early American or in Modern . . . with Mirror Windows that show only a reflection of your kitchen until oven lights are on. Disposable oven linings you toss away. It's the finest time for you to join the Roper "family" now!



for dad...for the whole family

The rust-proof Roper Gas Broiler/Grill has Perma-Bricks that you never change, never clean. No ashes to fuss with. No hard starts. No hot spots. All the flavor and lots more fun. Choice of permanent or portable installation.

America's smartest values in gas and electric ranges

ROPER

GEO. D. ROPER SALES CORPORATION Kankakee, Illinois

SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."

the DIRECTOR
new as now, exciting as tomorrow . . .



The elegant pedestal of Director heralds a new form in furniture with the trumpeting grace of polished aluminum supporting a new chair, a new table. Here is lasting beauty, longer worry-proof life. This pedestal is also available in white, and table tops and chairs come in a great selection of colors and textures.

from the DECOR®ABLES 1967 SELECTION

To get a colorful brochure of Chromcraft Selections and the name of the dealers nearest you, send 10¢ in coin to Department M-2, Chromcraft, Inc., Senatobia, Miss. 38668.



PRESIDENTIAL. You may have your choice of several Chromcraft bases, and many upholstery colors and designs when you choose Presidential for your living area furniture. Shown here, an innovation in finishes—Woodgrain.

FLOWER SHOW ALMANAC *continued from page 26*

MAY 17–19
Annual Clara B. Ford Garden Forum
Henry Ford Museum and Greenfield Village
Dearborn, Mich. 48120

MAY 18
Annual House and Garden Tour (Westchester County, N. Y. and Connecticut)
N. Y. University Medical Center
400 East 34th Street
New York, N. Y. 10016

MAY 20
A Day in Old New Castle (homes and churches)
Box 166, New Castle, Del. 19720

JULY 20
Open House and Garden Day
Camden Garden Club
Camden, Me. 04843

FLOWER FESTIVALS

MARCH 4, 5
Annual Camellia Show
Memorial Auditorium
Sacramento, Calif. 95801

MARCH 4–12
Annual Camellia Exhibit
Middle Tennessee Camellia Society
Tennessee Botanical Gardens
Cheekwood
Nashville, Tenn. 37205

MARCH 31–APRIL 2
Annual Ikebana Spring Flower Show
Ikebana International
Hall of Flowers, Golden Gate Park
San Francisco, Calif. 94122

APRIL 5, 6
Annual Daffodil Show
Petersburg Garden Club
Bolling Junior High School
Petersburg, Va. 23804

APRIL 6–9
Atlanta Orchid Society Show
North Avenue Branch of the First National Bank
Atlanta, Ga. 30308

APRIL 14–23
Dogwood Arts Festival
Knoxville Junior League and Chamber of Commerce
705 Gay Street, S. W.
Knoxville, Tenn. 37902

APRIL 22, 23
Annual African Violet Show
The African Violet Society of Greater New York, Inc.
Queens Botanical Gardens
Flushing, L. I., N. Y. 11355

APRIL 28–30
Annual Webster County Nature Tour
Webster Springs Garden Club
Mrs. R. W. Moore
Webster Springs, W. Va. 28266

APRIL 29, 30
Annual African Violet Show
Naugatonic African Violet Society
Boothe Memorial Hall
Stratford, Conn. 06497

MAY 4–6
Annual Shenandoah Apple Blossom Festival
Winchester, Va. 22601

MAY 5–21
Birmingham Festival of Arts Salutes Japan
Chamber of Commerce Building
1914 6th Avenue, N.
Birmingham, Ala. 35203

MAY 6, 7
Landon School Azalea Gardens Tour
6101 Wilson Lane
Bethesda, Md. 20014

MAY 6, 7
Annual Cactus and Succulent Show
The Art and Garden Center
McKinley and Alhambra Blvds.
Sacramento, Calif. 95816

MAY 12–28
Lombard Lilac Festival
Lilacia Park
Lombard, Ill. 60148

JUNE 21, 22
Annual Lily Show
Hunting Creek Garden Club
Bishop Ireton High School
Alexandria, Va. 22304

JUNE 23–25
Annual Fuchsia and Shade Plant Show
Orange County Fairgrounds
Costa Mesa, Calif. 92627

SEPTEMBER 9, 10
The Capitola National Begonia Festival
Post Office Box 501
Capitola-By-The-Sea, Calif. 95010

SEPTEMBER 23
Fall Rose Show
North Jersey Rose Society
Colonial Life Insurance Bldg.
111 Prospect Street
East Orange, N. J. 07017

SEPTEMBER 23, 24
Convention and Rose Show
Buckeye District of American Rose Society
Sheraton-Dayton Hotel
Dayton, Ohio 45401

DECEMBER 8
Annual Poinsettia Show
Mission Garden Club
Fontana Motor Motel
Mission, Tex. 78572

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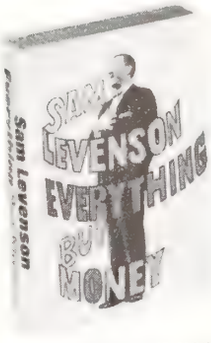
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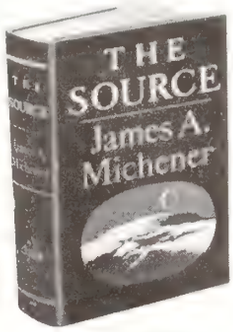
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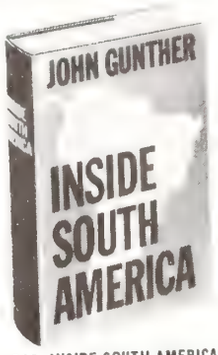
327. THE SECRET OF SANTA VITTORIA *by* ROBERT CRICHTON (Retail price $5.95)



340. EVERYTHING BUT MONEY *by* SAM LEVENSON (Retail price $4.95)



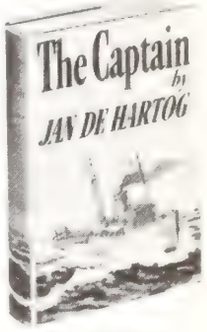
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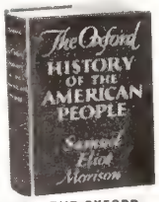
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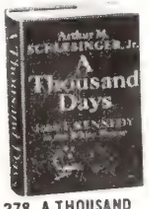
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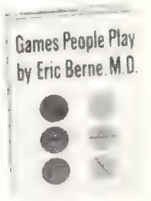
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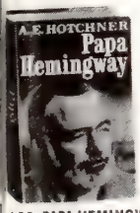
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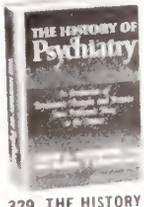
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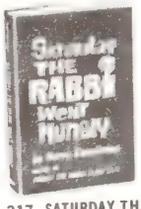
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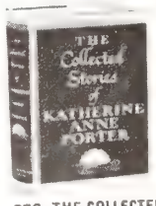
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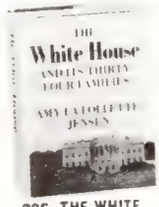
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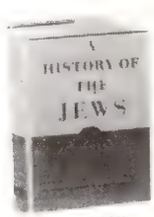
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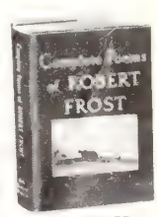
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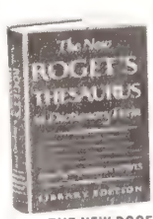
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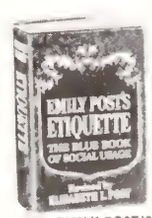
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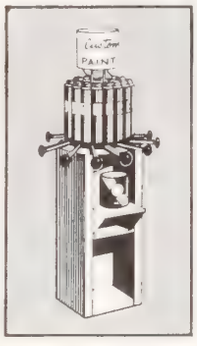
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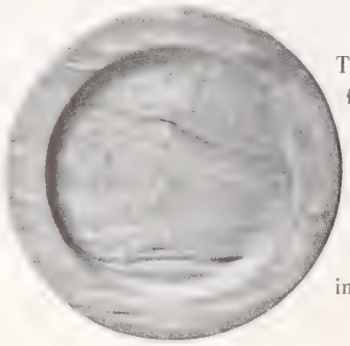
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Connoisseur's Corner

DESSERT PLATES

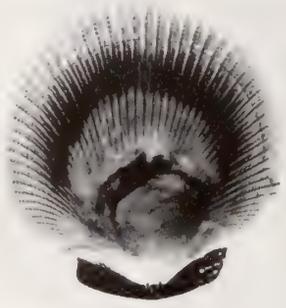
The delicious surprise that ends the meal with a flourish deserves plates dashingly different from the ones that you use for earlier courses



Teak plate, an apt companion for *au naturel* desserts like pears and Camembert. Teak, a particularly non-absorbent wood, if washed and dried with care, will prove happily durable. 7½ inches. $4.75 from Bonniers.



White ceramic plate from Italy with a leafy filigree border that will show up to special advantage on bright hued table linens. 10 inches. $4 at Saks Fifth Avenue.



Shell plates from Portugal, in muted deep-water shades of gray, blue, and green—a lovely background for a bunch of black grapes. 8 inches. $4 at Altman's.

Pop art by Roy Lichtenstein in black and white on hotel-weight, dishwasher-proof china. Six-piece place setting including 8½-inch dessert plate, $50 at Leo Castelli Gallery.





Cut-crystal plate of the greatest elegance in the Kensington pattern, originally designed for an eighteenth-century Russian czarina. 7½ inches. $60 from Baccarat.

Continued on page 36

SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."



IT MAY BE POMEGRANATE TO YOU BUT ALL YOUR HUSBAND SEES IS RED.

What does he know from pomegranate? He thinks it's something to eat. To him, anything from orange to magenta is red. A blue carpet with violet overtones? A yellow one with green flecks? It means nothing to him. Everything to you and World. At World, we're aware of a woman's sensitivity to color. We've been working on the problem for years. Result? Out-of-this-world colors like pomegranate. A subtle blending of orange and cerise. Never-before-seen colors like Bluegrass (to pick up the green in your great-grandmother's antique vase). And 12 other unimaginably beautiful color combinations. In two textures, Magnifico and World Premiere. One formal. The other more casual. All exclusive with World. All 100% Acrilan® acrylic. Opulent. Stain-resistant. Long-wearing. Moth and mildew-proof, too. Expensive? We guarantee this: your husband won't see red when he sees the price tag.



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Hand-painted ceramic plate with Sienese Goose crest—one of seventeen striking Sienese *contrada* crests from which to choose. 8 inches. $8.50 at the Mediterranean Shop.



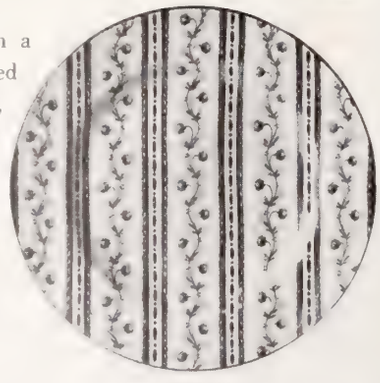
An eighteenth-century French creil plate—as colorful as it is luxurious—in brilliant green, its romantic design, black. 8 inches. $60 at Antica.



Early nineteenth-century plate by the Davenport potters of Staffordshire. Blue, mauve, and gold on off-white. 9 inches. $20 at Antica.



Feathers, painted with startling veracity on bone china—a pretty and offbeat background for any kind of cake—from angel food to Viennese Sacher torte. 9¼ inches. $48 at Tiffany & Co.



White china plate in a rustic pattern, with red flowers, green vines, and gilt and black stripes. 9¼ inches. $35 at Tiffany & Co.



Trompe-l'oeil cherries on a white ceramic leaf-shaped plate—a delightful conceit on which to serve fruit. 7½ inches. $15 at Tiffany & Co.

FOR STORE ADDRESSES SEE PAGE 192.

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Bassett

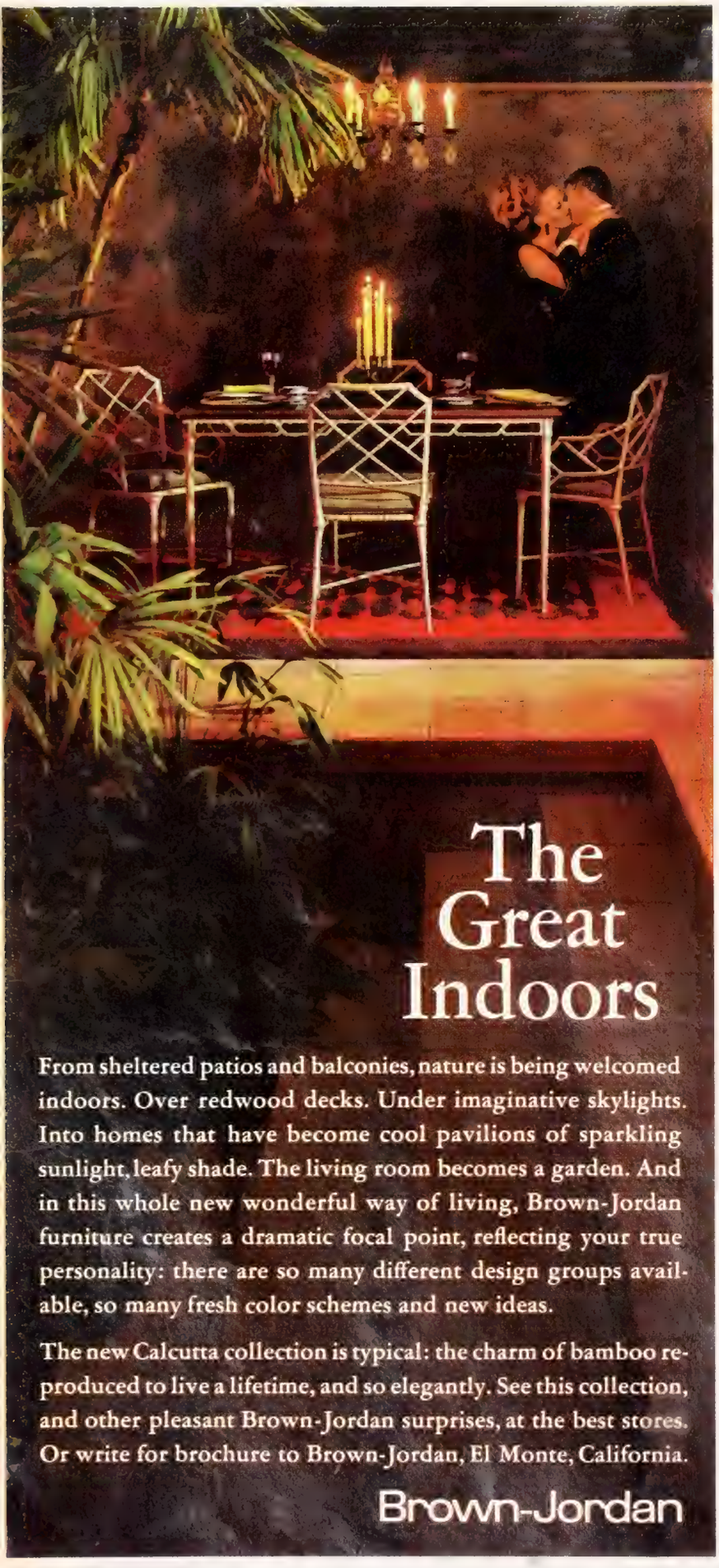
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Furniture designed by Leo Jiranek, A.I.D., I.D.S.A.

Buffet and hutch under $300.

SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."



FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.

The care and safekeeping of COOKWARE

How to preserve Teflon, ironware, ceramic, and other culinary stalwarts

Many professional chefs are said to feel so strongly about their favorite cookware that they carry it with them whenever they change jobs. Even the most amateur cooks are inclined to form personal attachments to certain pots and pans, firmly believing they can perform better with them than with others. Therefore keeping these prized culinary objects in top shape is of vital importance—although today the work actually required is quite casual. New materials and new finishes make cooking with and caring for pots, pans, and skillets easier on both the cook and the utensil. Cookware made of copper, stainless steel, or aluminum is cared for in much the same way as any object made with these materials (see H&G, November, 1965 for copper; January, 1966 for stainless steel and aluminum). But many utensils are now being made of materials that require special techniques for keeping them in prime condition. Most manufacturers pack directions for care and maintenance with their product. These valuable hints should be read, followed faithfully and filed for handy reference.

Teflon

Despite its hardiness, coated cookware must be properly cleaned and cared for from the very beginning if it is to give its best service and remain stick-free. Some manufacturers recommend that Teflon-lined cookware be washed thoroughly in warm water and dried well, then given a light wiping of cooking or salad oil before the first using. (The oil should be wiped off well with a paper towel.) Fry pans and griddles should be preheated before using, but never let them remain empty over high heat. (In fact, always beware of using too high heat or your pan may become stained.) Be sure to allow Teflon-lined pans to cool before plunging them into cold water, as sudden temperature changes may cause them to warp.

Teflon-lined utensils tend to show scratch marks from kitchen tools, and manufacturers advise using wooden spoons and rubber spatulas on them. And of course you should never cut food in a coated utensil. Rarely, however, do scratches affect a pan's non-stick efficiency, only its appearance.

Some cake mixes, because of their high sugar content, have a tendency to stick even to Teflon-lined baking pans. Experience will teach you which to beware of, but adding a little shortening to these mixes will help overcome sticking.

The recommended way to clean Teflon-coated utensils is to wash them in soap and water, rinse, and dry. Never scrub or scour with steel wool, metal scouring pads, or harsh cleansers. Automatic dishwashers will not harm coated utensils, although handles or other uncoated surfaces may become discolored from the detergents, high temperature, or mineral content of the water. If food deposits do accumulate on a coated pan from too casual washing, they can dissipate the non-stick property. To remove such deposits, boil in the utensil for 5 to 10 minutes a solution of: 1 cup water, 2 tablespoons baking soda, and ½ cup liquid bleach. Wash the pan thoroughly after the boiling, dry carefully, then wipe out with cooking or salad oil.

Today there are a number of new Teflon finishes that are virtually indestructible. Utensils with these finishes can take much harder treatment, including scraping with metal tools. Sharp knives or forks may "scalp" off small particles from the finish (the new finishes have rougher surfaces), but this does not damage the surface enough to be noticeable and does not affect the sticklessness. Manufacturers claim that the major problem with the harder finishes is burned carbon residue left on from insufficient cleaning. If allowed to build up, this residue could in time decrease the non-stick quality. You must sponge the utensil with a mild detergent after every using, and not yield to the temptation just to rinse it.

Cast iron and porcelain enamel iron

Cast-iron cookware is pre-seasoned at the factory, but manufacturers do recommend that you give it a thorough washing with mild soap before using it the first time. (Repeat, mild—not strong soap, nor detergents, for they will remove the factory seasoning.) A new Dutch oven or chicken fryer will function better if a little more grease than usual is added the first few times you use it. This is an extra rust preventative, as these utensils are prone to rust fro

Continued on page


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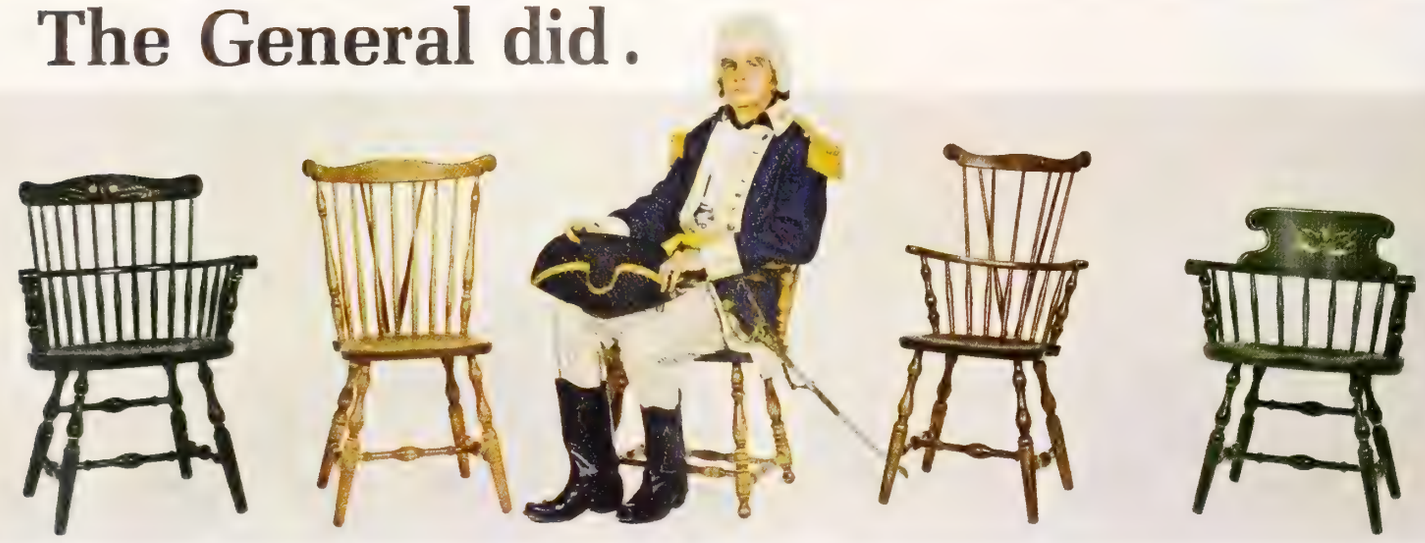
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By Faith Baldwin

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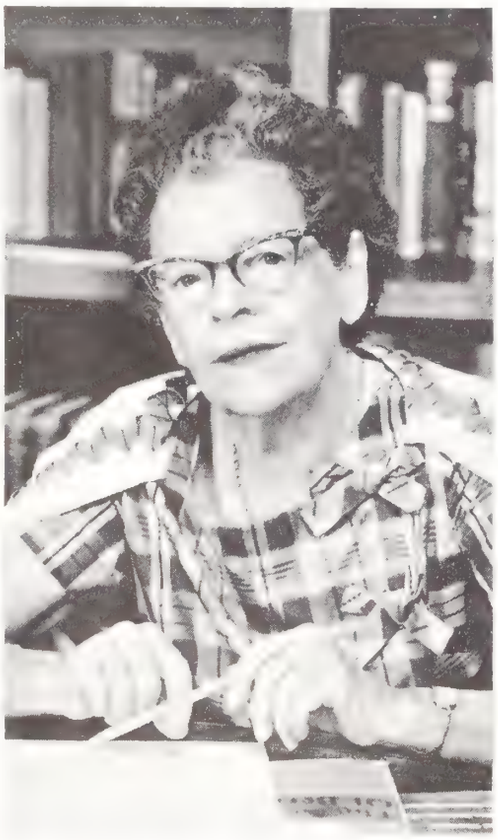
eated, L. to r.: Bennett Cerf, Faith Baldwin, Bergen Evans, Bruce Catton, Mignon G. Eberhart, ohn Caples, J. D. Ratcliff. Standing: Mark Wiseman, Max Shulman, Rudolf Flesch, Red Smith, Rod Serling.

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moisture condensation. In fact, while a cast-iron utensil is still new, it is a good idea to give it a coating of unsalted fat (e.g., suet) before use and after washing it. (But before using the utensil, remember each time to wipe off the old fat with a paper towel in case it has become rancid.)

Always remove the cover from a new pot if it must stand a while after the cooking is finished so that condensing steam does not rust the sides. (This could happen with stews or soups, for example.)

Cast iron should not be scoured—this can remove the seasoning and also leave a metallic taste in the pan. If some scouring is absolutely necessary, do it quickly and with a light touch, and the next time you cook with the utensil add some extra grease.

Never store cast-iron pots and pans with their covers on or they may sweat, then quickly rust. Do not store them in a damp, moist place. Don't worry if they become spotted with use; spots will eventually darken and meld together to become invisible.

If you have a tried-and-true cast-iron pot that suddenly begins to show signs of rust and to discolor food slightly and give it a metallic taste, the seasoning has probably worn off. You can reseason it by this simple method: first scour thoroughly (this is the *only* time to scour) with fine steel wool or a metal scouring pad. Wash and dry carefully. Then coat the utensil with unsalted fat and place it in a moderate oven for about two hours. Remove (remember, it is hot) and wipe grease out with paper towels. Cool completely before using or storing. A pot or pan should give many more years of additional service after this treatment.

Cast iron finished with porcelain enamel is both attractive and sturdy, can be used over burners as well as in the oven, and is chip-resistant, but not indestructible (it will chip if knocked against something hard). Let an enameled grill pan become quite hot, without grease, before you put food in to cook. Then once the food is in, reduce the flame. Never cook at high heat. Since enameled-iron cookware spreads heat evenly and holds the heat longer—a boon when the meal is ready, but your family is not—it should be allowed to cool before washing. It washes as easily as glass or china and can be put in the dishwasher, for it does not rust as plain cast-iron pots tend to.

Soaking before washing will loosen most cooked-on foods. A swish with a mild detergent should suffice—never use harsh or abrasive cleaners which will mar the surface. New cleaners with a dissolving action, such as those recommended for baked-on grease in the oven, work well on difficult spots. Scouring pads are not recommended for use on porcelain enamel. If you sponge the interior of your utensils with a mild detergent after each use, there should never be burned carbon buildup. (These same cleaning procedures are recommended for the lighter weight cookware made of porcelain enamel on steel.)

Ceramic cookware

In performance, the many types of ceramic cookware vary from one another. It is perfectly safe, for example, to bring a prepared casserole of glass-ceramic from the freezer directly to the oven, yet makers of some other ceramic cookware warn against sudden extreme changes of temperature. Some, but not all, ceramic pots can go on an open flame on a range, as well as in the oven, although the consensus seems to be that an asbestos pad or flame tamer is a good idea. And some ceramic that can go on a gas range should not be set directly on electric coils. None, by the way, should be allowed to sit empty over high heat. (This is generally true for all kinds of cookware.) The best course is to read very carefully the manufacturers' instructions that come with every piece and follow them to the letter, including the fine print.

The words "flameproof" and "ovenproof," incidentally, are not synonymous. Flameproof means top of the range or in the broiler. While flameproof automatically implies that a utensil is also ovenproof, the opposite is *not* true. There are many ovenproof casseroles that will not survive top-of-the-range cooking.

Ceramic cookware is dishwasher-safe and does not require any special detergent to clean. In hard-water areas, mineral and lime deposits may become a problem to the interiors of utensils, particularly percolators. The deposits can cause stains that darken when a pot is used for coffee, tea, or chocolate. You can administer first aid regularly by filling the percolator with water, adding a few tablespoons of vinegar, and boiling for a few minutes. Then wash thoroughly. Ceramic cookware is usually guaranteed against breaking, chipping, or crazing.

Earthenware pots and casseroles, such as the Mexican type, are not as strong as other kinds, but excellent for oven cooking and heating. Boiling a new vessel in water for a few minutes will remove the slight odor. With caution, the experts say it may be used

Continued on page 70

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THE FARMER'S MUSEUM

AT COOPERSTOWN, N.Y., MIRRORS THE COUNTRY LIVING OF ANOTHER CENTURY



All it takes to make a country village are a few dwellings, a shop or two, a church, and perhaps a tavern along a road. At Cooperstown, on New York's Otsego Lake, several small structures (lawyer's and doctor's offices, print shop) cluster between the big Farmer's Museum and the new (circa 1820) church.

A museum, by dictionary definition, is a place where objects of permanent interest in the arts and sciences are preserved. A village is a small aggregation of houses in the country. Put the two together and you have a museum village—a small aggregation of houses and objects of interest to the arts and sciences, in the country. The village at the Farmer's Museum at Cooperstown, N. Y., fits the definition perfectly. But it contributes as well something dictionaries fail to take account of—a sense of life. Life past; life present, if you have a lively sense of nostalgia; life future, if you sense the air of peace that settles with the dappled sunlight on the village street.

There is a fitting and proper museum by the shore of Otsego Lake at Cooperstown in a huge barn that once served an estate since



he church (moved in recently om a Catskill town nearby) rminates the village street. ut it is the early morning flection in the farm pond hat first catches your eye.



ince everybody in a village nows the storekeeper's name, he simple legend, STORE, *is nough for the lintel. The guardian Indian speaks—or orever fails to speak—for himself. Soup, nuts, soap, and a good grade of chewing tobacco.*

enriched by the history of the northern Catskill Mountains and the Mohawk Valley. The museum consists of many complete exhibits, each comprising the tools, materials, and artifacts connected with a single craft or phase of rural life in the region a century and more ago. The harness shop, the smithy, the carriage shed, the looms, the wood worker's bench, the cooper's establishments, these are all neatly arranged as they might have been in necessary use. Because they are still working exhibits, their effect is simple, direct, and altogether fascinating.

Outside the museum barn and down the dirt road a piece, below the wooded hill and beneath great shade trees (not many), lies the village. People lived here, you feel—not many, but enough. As you walk past the tavern, the small shops and offices, the general store, you glimpse first the lovely image of the meeting house inverted in the still surface of the village pond—the church itself a second later, but you notice the reflection first. (You don't enter the church because a bus load of early bird children has just arrived.)

The village is not, however, a restoration in any sense. It is a reassembly of separate structures (the church, the most recent) from the surrounding countryside. The buildings are furnished with the appurtenances of country living of upstate (*Continued on page 50*)

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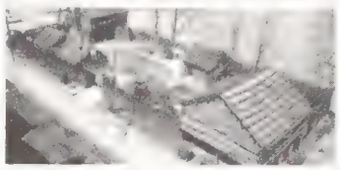
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New York in the first half of the nineteenth century or before. The result is so convincing that you expect the friendly populace to greet you around the next turn. As a matter of fact, there is a friendly populace to greet you. The people who work there have the air of also living there, even though you know that after 5:30 when the entrance gates are closed, they all go separate ways to other homes.

Early of a crisp autumn morning, however, when the leaves of the maples are beginning to smolder before catching fire, and when the mists are rising from the big lake and the little pond, you become, however briefly, fellow inhabitants of a friendly and inhabited place. You nip into the public room of the tavern to warm your fingers and exchange a civil word with the proprietors. You cross the way to the general store, half bowing to the inscrutable Indian on the loading platform as you enter. There, to be sure, the museum atmosphere threatens for a moment to close in on you, until the amiable man behind the cracker barrels engages you in conversation. Then you simply shift gears and speed back in time (you are already there in place). You were afraid at first the store was going to be overstocked, as so many such stores are likely to be. But it is not. Everything you see you could conceivably use or have used at one time or another.

Main Street is really the only street

Without lightening your purse, you move on down the street, stopping in at the lawyer's office (the lawyer later became a notable judge) and the print shop (the type cases and the smell of the ink and the presses and the journeyman in charge are all authentic; you know because years ago you worked as a printer's devil in a shop much like this—learned your type case, there, too, before you had gotten through the third reader). Feeling almost shamefully hale, you drop in at the doctor's office. He has just stepped out. But the door is on the latch and there is a cheerful fire in the iron stove in the front room. In back you find shelves of professional-looking tomes and many jars of herbs and simples (you know instinctively they must be herbs and simples). Then you recall that the doctor, more often than not in small villages of this sort, was his own apothecary. Indeed, there on the sunny window sill beside his desk are the uncomplicated balance scales that can still weigh as accurate an ounce as the most modern counterpart. Beside the scales, hanging in the shadows of the window embrasure, you see what might have had to serve someone for an arm. The cuff sleeve is of heavy leather (from the harness maker's?). Substituting for the irreplaceable fingers there is a heavy hook. Plain, serviceable, and unadorned, all the cruelty has somehow gone out of it.

Continued on page 54

THOMAS BAILEY



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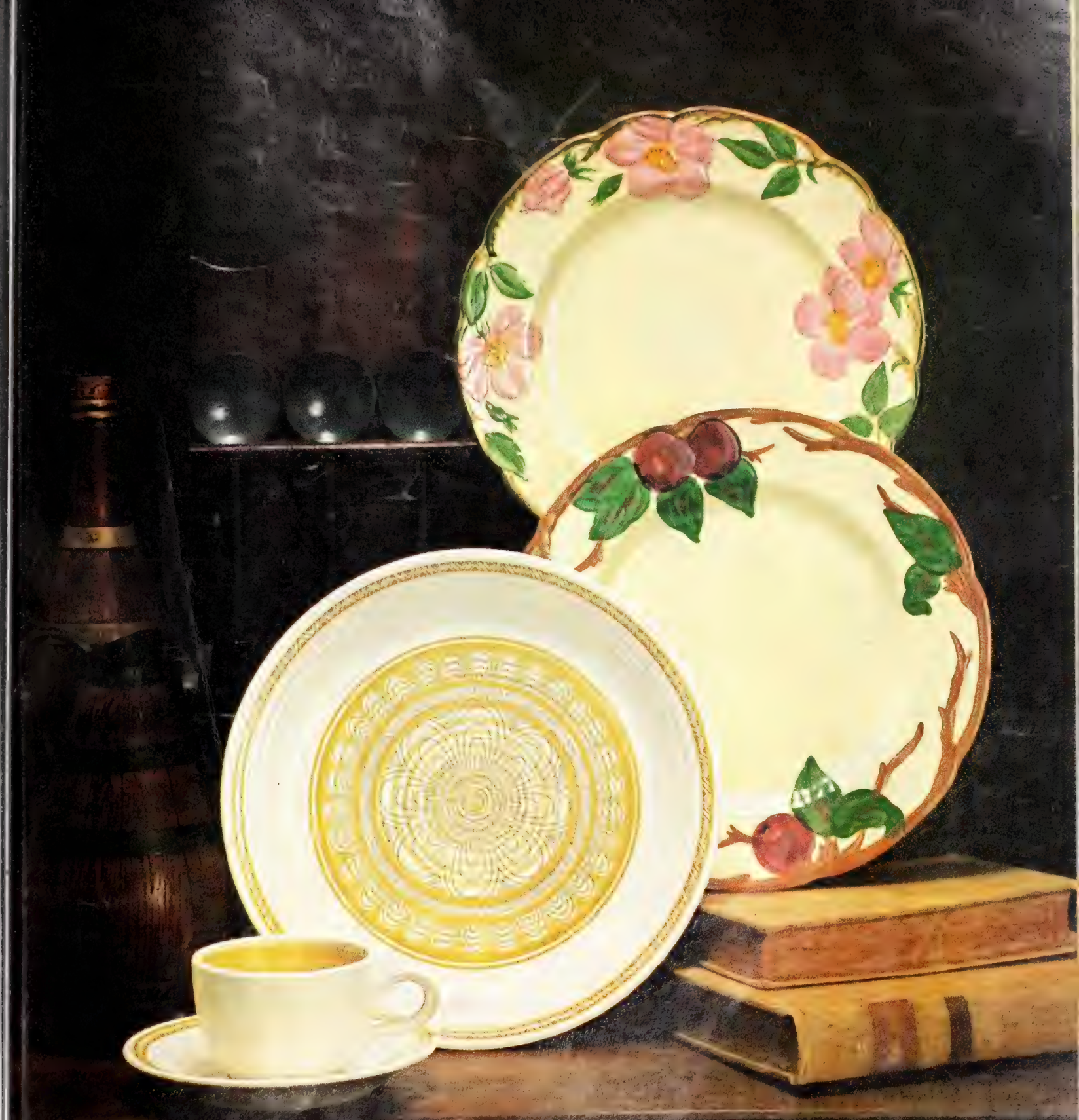
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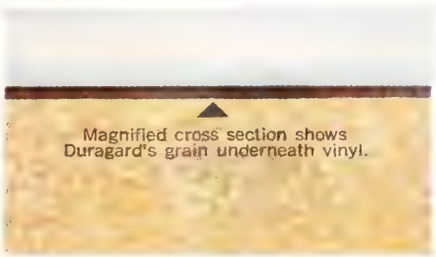
Sure they come at a nice low price. And they look fine when they're new. But scratch away the inks and what's left is a blank panel.

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Magnified cross section shows Duragard's grain underneath vinyl.

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Many feet and many winters have left their mark on the farm entrance, ABOVE. *In the doctor's office,* LEFT, *scales wait to measure palliatives. Prosthesis was the best the time afforded.*

The air is warming in the sun now, but not rapidly enough. Besides, smoke rises at the top of the farmhouse chimney. You knock hesitantly and are bidden to enter, immediately to be greeted by warmth and the smell of fresh gingerbread. Not only the smell, but the thing itself—brown, friable, fresh from the big Dutch oven on the kitchen hearth. As you enter other rooms, you understand why your pleasant hostess wears a couple of bulky sweaters. The heat from the kitchen fire is only too central, and you half expect an icicle instead of a slow stream to emerge from the curving spring pipe in the pantry sink. And it seems not one whit incongruous to top off a motel breakfast with a chunk of fresh gingerbread in an eighteenth-century farm kitchen.

A donkey's bray and the gobble of turkeys draws your attention behind the house. In the fenced space between the house and the hill pasture you encounter hens, geese, ducks, a dog and cat or two, a pair of massive and impassive swine—and the so-innocent turkeys (Thanksgiving is still weeks away). The horses and cattle have come straight from the Ark, grouping themselves by two's up the slope. Now the sun is climbing above the ridgepole of the barn, and the animals stand quietly, inviting its warmth to their willing backs.

The museum village—an American institution

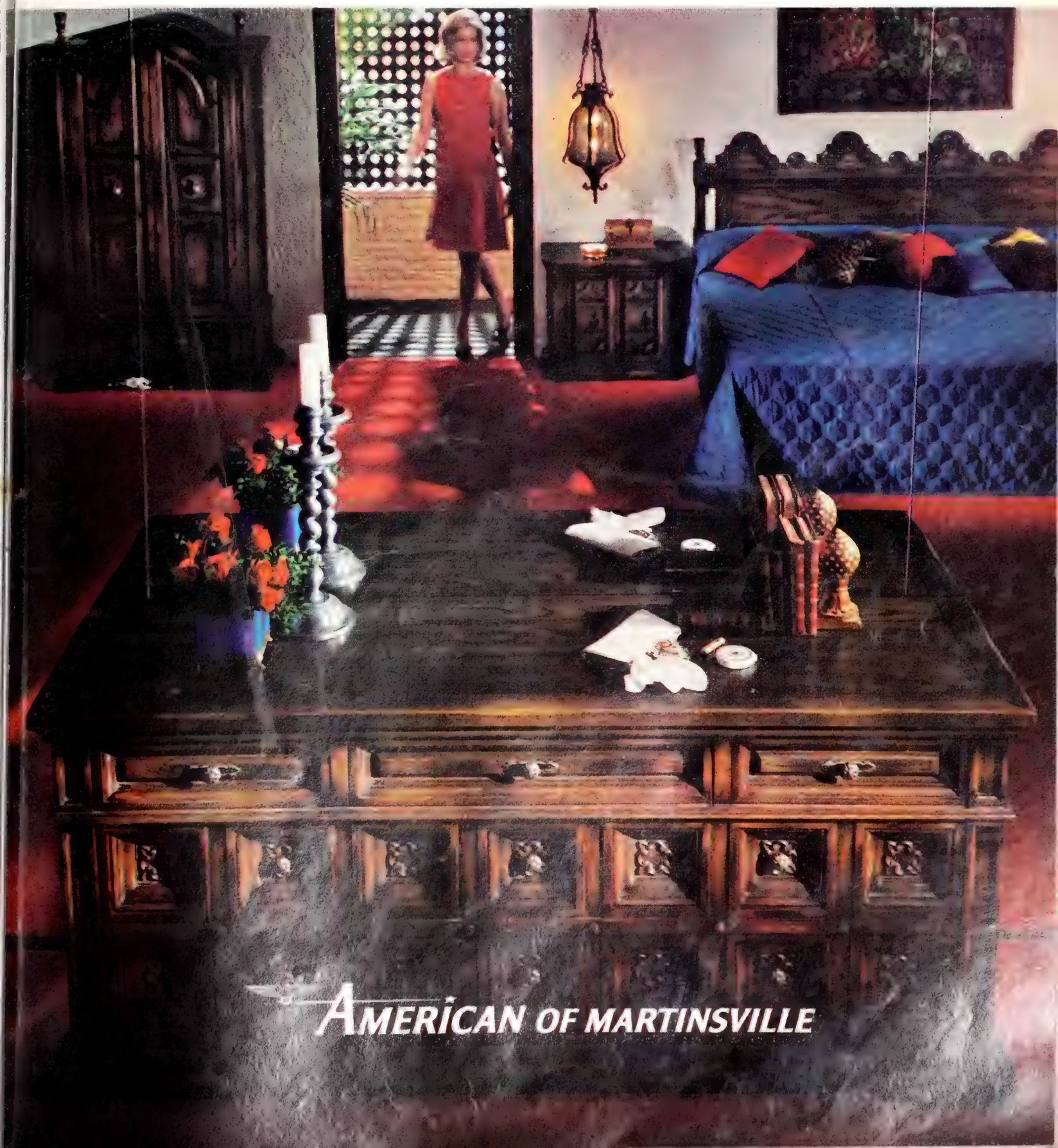
Elsewhere there are scores of similar small villages that capture the spirit of their own American past. Cooperstown contains but one, although there are other museums in the town (not the least the Baseball Museum) and in the Fenimore House one of the finest collections of Early American folk art anywhere. These re-creations of American life require only a little looking for off the important superhighways between here and there. Some are simple, like Cooperstown; some pretentious. Many of them are capable of filling a child's day, or a man's, with awareness and delight. From time to time we shall drop in on other villages.

Cooperstown, N.Y., lies southeast of Utica some 25 miles south and east of the Herkimer exit of the New York State Thruway (write Cooperstown Chamber of Commerce and check with your gasoline company's road map). As for the Museum itself, it lies just north of town on the west side of Otsego Lake. You can't miss it. Admission is nominal. It is open the year-round. There is a combined ticket for both the Farmer's and the Fenimore Museums, too. While you cannot get full-blown meals at the museums, you are only a hop-skip-and-jump from half-a-dozen pleasant eating places, several good motels serving meals, and at least one good hotel.

SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."

Four centuries ago, furniture like this would have come castle-size.

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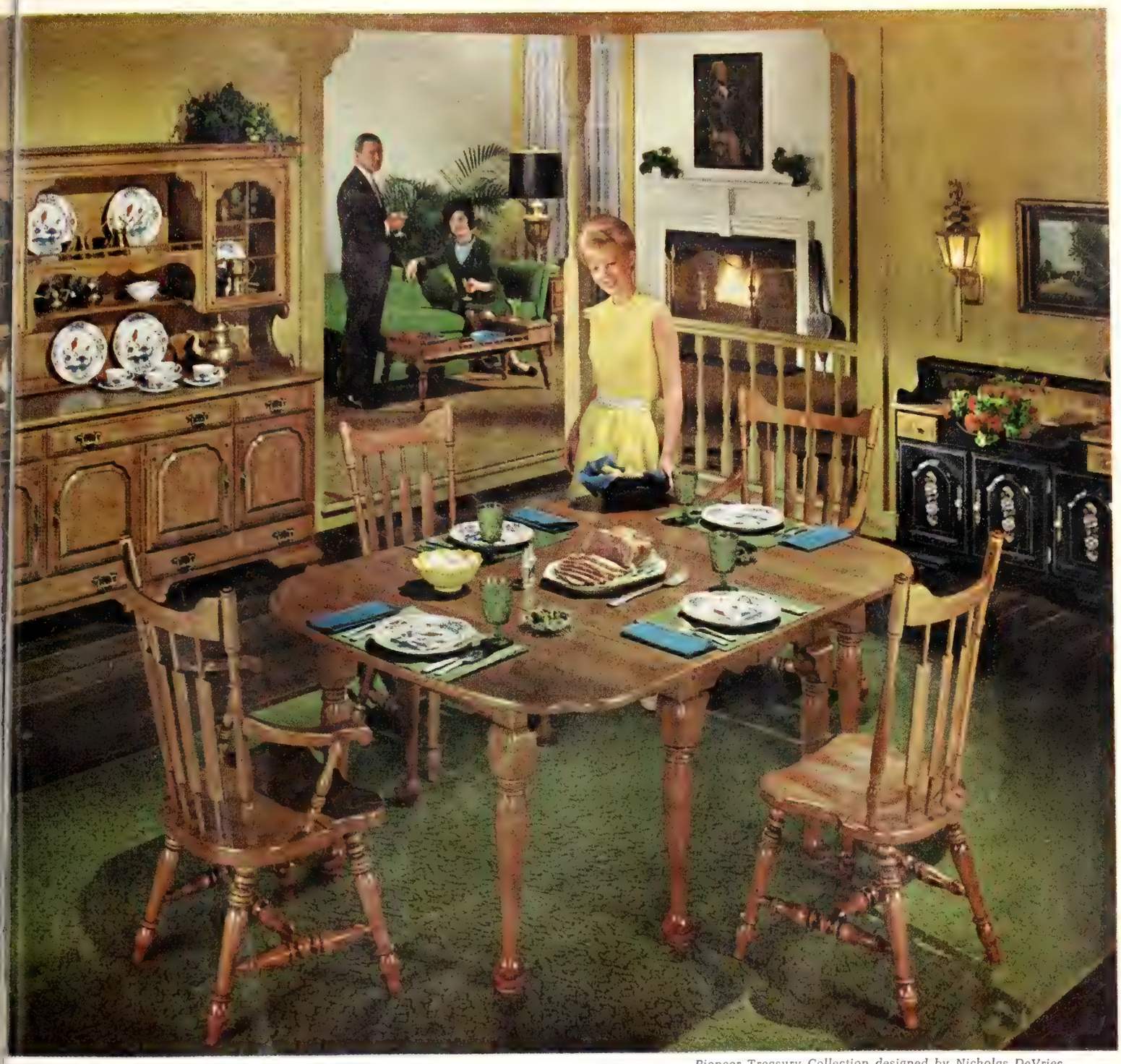
Cottage...or castle?

Tasteful decorating must begin with a plan based primarily on the decor you prefer to live with, and the proper harmony of color and design to complement the basic type of room setting you choose. Rugs, carpets, wallpaper, draperies, upholstery, slipcovers and bedspreads must be expertly schemed in color, pattern and texture to achieve the total look. That's where Schumacher's can be of most help. All three categories . . . fabrics, carpets and wallpapers are available from Schumacher's, with an almost infinite variation of each, to make perfect coordination a relatively simple matter. In fact, we designed many as "go-togethers" to insure correctness. So, whether it's a cottage or a castle you happen to be scheming, it's smart to start with Schumacher's. Ask your decorator. F. Schumacher & Co., 58 W. 40th St., N.Y., N.Y. Showrooms: 939 3rd Ave., N.Y. (at 56th St.).

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What's new for living

BUILT-IN IMPROVEMENTS IN RANGES AND OVENS that go a long way toward squashing the old "slaving over a hot stove" cliché:

- A new electric range has its own built-in ventilator that eliminates the need for an overhead fan. Centered between the four surface cooking elements is a long narrow grille under which a fan and filter are mounted. When turned on, they pull excess heat and cooking vapors through the grille and outdoors via a floor duct. Another convenience: the heat of the surface cooking elements is not limited to Low, Medium, etc.; you can set them for any degree between Off and High. By Jenn-Air Space Corporation, 3035 Shadeland, Indianapolis, Ind., 46226.
- The first self-cleaning gas oven, recently introduced, has a safety advantage over its electric counterpart: an air stream, introduced throughout the cleaning cycle, eliminates all possibility of explosion. The self-cleaning process takes two hours, during which time the oven heats to between 875 and 1,000 degrees, reducing caked-on food particles and stains to a loose, dry ash film. Clean-A-Matic ovens are available in either the "Manor House" or "Town House" ranges. By Modern Maid, Inc., Chattanooga, Tenn., 37401.



WRISTWATCH TRANSMITTER with which you can send vocal or signal instructions to any nearby AM-FM radio or a special pocket-size receiver. This, clearly, is for the man-on-the-move who has to communicate with his staff—maybe a scoutmaster on a hike, or father at the zoo. This jet-age version of the walkie-talkie measures only 1½-by-2-inches, is constructed with the new mini-circuits and mini-batteries, and equipped with a telescopic antenna to ensure good transmission. $375. Soon the maker plans to introduce a two-way watch transmitter/receiver. (Shades of Dick Tracy!) By Continental Telephone Supply Co., Inc., 17 West 46th Street, New York, N. Y., 10036.

OFF-BEAT COMBINATIONS OF PRINTS, a current decorating trend. Sometimes it is a matter of quantity rather than mixture—i.e., one pattern used to cover everything from the sofa and the walls to the lamp shades. Sometimes several different prints are used in juxtaposition. Or sometimes a single pattern is used throughout the house, varying the colorings from room to room, or even a single pattern in different colorings in the same room.

ENTREE TO ROME'S MAJOR CHRISTIAN MONUMENTS, a service the Foyer Unitas offers to non-Catholic visitors to The Eternal City. This private organization, founded by a Dutch priest, is housed in a Renaissance palace on the Piazza Navona. Upon your arrival in Rome they will arrange tours of historic places normally inaccessible because of red tape such as the Vatican Palace (including the Pauline Chapel in the Papal Apartment where Michelangelo's last two paintings hang); the excavations under St. Peter's; outstanding Renaissance palaces. Their guides are multilingual and well qualified to impart the history and lore of Rome. If you are lucky, you might even be able to arrange for lodging at the Foyer's headquarters in the Piazza Navona. For further information, write to: Foyer Unitas, Via di S. Maria dell'Anima 30, Rome, Italy.

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A haphazard assemblage of bygones in Rome's flea market.

WHEN IN ROME

Do as one experienced resident does and visit two out-of-the-way places that capture the spirit and exuberant vitality of Italian life

BY WILLIAM WEAVER

EDITOR'S NOTE: William Weaver, an American writer, translator, and music critic who calls Rome home, has a special interest in the buys to be found at the local flea market—he is busy remodeling an old Tuscan farmhouse.

I consider myself—like so many Greeks and Gauls and Huns before me—an adopted Roman. I first saw Rome on a lead-gray, drizzly evening in the fall of 1947. Even in the ill-lighted, melancholy atmosphere of that post-war period I fell in love promptly and permanently with the city and have lived there almost ever since.

Being a Roman obviously has its pleasant side, but there are also drawbacks or, shall we say, responsibilities. The chief of these is the Visiting Friend and, even more frequent, the visiting Friend-of-a-Friend. The phone rings and I'm asked the best place to buy gloves, the Italian word for toothpaste, the right price for a hand-embroidered blouse, and where you can get a Volkswagen serviced quickly. Over the years I've learned most of the answers, and if I don't know them, I invent them. Friends-of-Friends seldom demand more.

But with real friends, or with the rich maiden aunt, or with a publisher, I'm expected to go a bit further. I'm often asked for my private, personally conducted tour.

Now I always feel that something really great never palls. I'm always willing to take a stroll in the Forum, fight the crowds into the Sistine Chapel, watch the sunset from the Belvedere of the Pincian Hill. But I do get tired of trying to drive my car through Roman traffic and trying to park in the center of town, where the only kind of car you can park would be a Tinker Toy. So when the friend or the rich aunt or the publisher leaves the choice up to me, my tour tends to include several places on the outskirts of the city. I have two special favorites.

One of these is the E.U.R., a stark, modern suburb between Rome and the sea. There are some ugly Fascist buildings (the whole area was originally chosen by Mussolini as the site for a big world's fair to be held in the 1940's; for obvious reasons it never came off), but there are also some handsome

Continued on page 62

o you honestly feel that plain color ll-to-wall expresses the real you?

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patterned carpets are all d fun.

puts your personality into n, as effectively as the pic- rniture and odd pieces you n fun tracking down.

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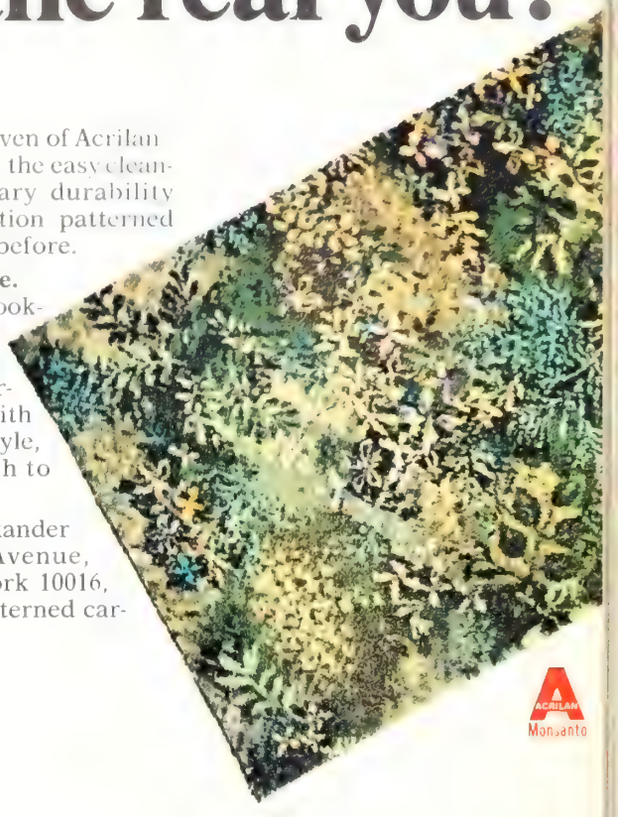
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constructions by Pier Luigi Nervi made for the Roman Olympics of 1960, and some museums. The Museum of Roman Civilization contains plaster casts of Roman art, and scale models of Roman buildings from all over the world, here arranged according to themes like "Medicine," "The Family," "The Arts." Particularly fascinating is the large plaster scale model of Rome at the height of the Empire. You look down on it from a kind of balcony, and the sport is trying to figure out where the Hotel Excelsior would be.

Even more fun is the Museo Nazionale delle Arti e Tradizioni Popolari (I translate all this simply as "the folklore museum"). Here, side-by-side, you find an engaging collection of odds and ends, true works of art and wonderful junk, which give you an idea of Italy's varied and continuing folk tradition. On the ground floor, as you come in, you see various intricately carved farm wagons and cars. Then you go on to lighted glass-windowed cases containing three-dimensional miniature reconstructions of popular *feste* of the past: a tournament in Piazza Navona, a regatta in Venice, races and football games of many centuries ago.

Upstairs is the museum proper. A first section is devoted to the "cycle of the year": an elaborate Neapolitan eighteenth-century crèche (Christmas); Commedia dell'arte figures in traditional costumes (Carnival); woven palm fronds in elaborate designs (Easter). Then comes the "Cycle of Human Life": embroidered bands with which Italian children were wrapped in pre-diaper days, with mottoes like *Gioia Mia* and *Caro Mio Bambino* woven into them; traditional gifts of girls to their betrothed (handkerchiefs with embroidered mottoes: "When you wipe the sweat from your brow, think of my love"); costumed manikins in wedding processions; and various prints and objects of a funereal nature.

Sample rooms, carefully reconstructed, display all sorts of traditional objects: carved wooden butter molds; ceramic pots, candlesticks, and wine jugs; handwoven rugs; carved dowry chests; copper kitchen utensils; even amulets and talismans against everything from the evil eye to body lice. For the casual visitor to Italy, who is unlikely to get out of the big cities, a visit to this Museum is a quick and easy way to comprehend a whole area of Italian life (which still continues like this in rural localities) that he would never see otherwise.

Some of the folk-art objects—the candlesticks and the pots and jugs—turn up, and can be bought, at my second favorite out-of-the-way place for visiting friends. This is Porta Portese, the Roman version of the flea market, in the southern part of the city, not far

Continued on page 64





GUERRERO





The market is like a country fair, with posters, people, pop music—and an occasional find.

FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.



ch a charming change for your bedroom when
give it "that Thomasville look." As here, with
niture from our *Allegro* group. That bamboo
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from the Tiber.

Officially, the market at Porta Portese is open only on Sunday mornings, but in the last few years some of the more adventurous vendors (those who come up from Naples with truckloads of wares) have taken to setting out their array of merchandise late Saturday nights, and for the real habitués (including some of Rome's best-known antique dealers) this is the time to pay the market a visit. It has become the smart thing, after the movies or the opera, to go out to Porta Portese. In winter, it is an especially dramatic sight. Trucks are lined up on either side of a broad, deserted street. In cold weather, the vendors huddle in the cabs or collect around bonfires on the sidewalks. And the shoppers, many in evening dress, peer down at the objects, trying to tell real from fake by the light of the fire or—the more foresighted—by the glaring beam of a flashlight.

On Saturday night only antiques (some perhaps no more than a week old) are on sale, but at the Sunday market you can buy anything from a spare part for your car to a live puppy ("genuine guaranteed German shepherd"). The old-clothes market also does a blooming trade, and you see G.I. items discarded—or traded for *vino*—by some departing dogface twenty years ago.

In the daytime, the market is much vaster and much more crowded, especially in spring and summer. Then it takes on the mood of a country fair in rural America. Card-sharpers try to inveigle you into the old shell game. A one-man band or a fire-eater occasionally turns up. And you can buy ice cream and cola as well as the traditional refreshments of the Italian poor like sweet olives, lupines, salted watermelon seeds, and strips of fresh coconut.

The flea market must cover something like twenty-five blocks of sidewalk (traffic is diverted on Sundays), and these are divided into sections and departments as carefully as if this were Macy's. But the various sections are punctuated by record stands, blaring the latest pop singers. The voice of Italy's teen-age idol is likely to be heard in at least half-a-dozen places at once, singing different songs—a weird echo effect. These records, mingling with the transistor radios of the ambulant vendors, form the acoustical background of the market, embellished by cries of barkers and babies, irritated voices of buyers haggling with sellers, or husbands arguing with wives ("I won't have that in my house!").

Every regular Porta-Portese-goer has his favorite bargain story. An elderly lady, a distinguished member of Rome's British colony, claims to have found a Rubens there. It may not be a Rubens, but it's a nice picture and a good buy. Other tales are even less credible, but there are some I can vouch for. A friend bought a handsome French Empire ormolu-and-biscuit clock for $15 and has refused $150 for it. Rummaging through a pile of old books, I found a rare first edition of the piano score of Verdi's *Aroldo*. It cost me $1.50, and it sells—when it can be found—for about $75. An antique dealer I know won't tell me exactly what he paid for a stupendous fourteenth-century copper cross with gold and silver ornamentation, but it was under $200. He's asking around $3,000.

These, of course, are the exceptions, the windfalls, and they never happen when you're taking a friend who's in Rome just for a few days. However, the friends I've steered to Porta Portese have often come away with attractive and cheap purchases, useful objects or simply curiosities. Colorful earthenware jugs from Porta Portese are now lamp bases in a friend's London apartment. All sorts of majolica plates, candlesticks, ewers, tall gilded wooden candlesticks from old churches, cleverly faked (and cheap) Etruscan pots, painted panels from Sicilian carts, old bottles in the form of busts of Garibaldi and King Victor Emmanuel II are the kind of things to be found every Sunday and they make appreciated presents.

It is hard to establish rules for haggling, but haggle you must. If the seller won't make an offer, then force him into it by offering any ridiculously low sum. Then offer half of the sum he names first. Compromise somewhere in between. Some of the Neapolitan vendors speak a wartime G.I. brand of pidgin English. But the best course is to take along an Italian or an Italian-speaking friend as interpreter. I'm in the phone book, but I am just about to leave town for an extended trip.



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Fashion's in the kitchen with Cannon



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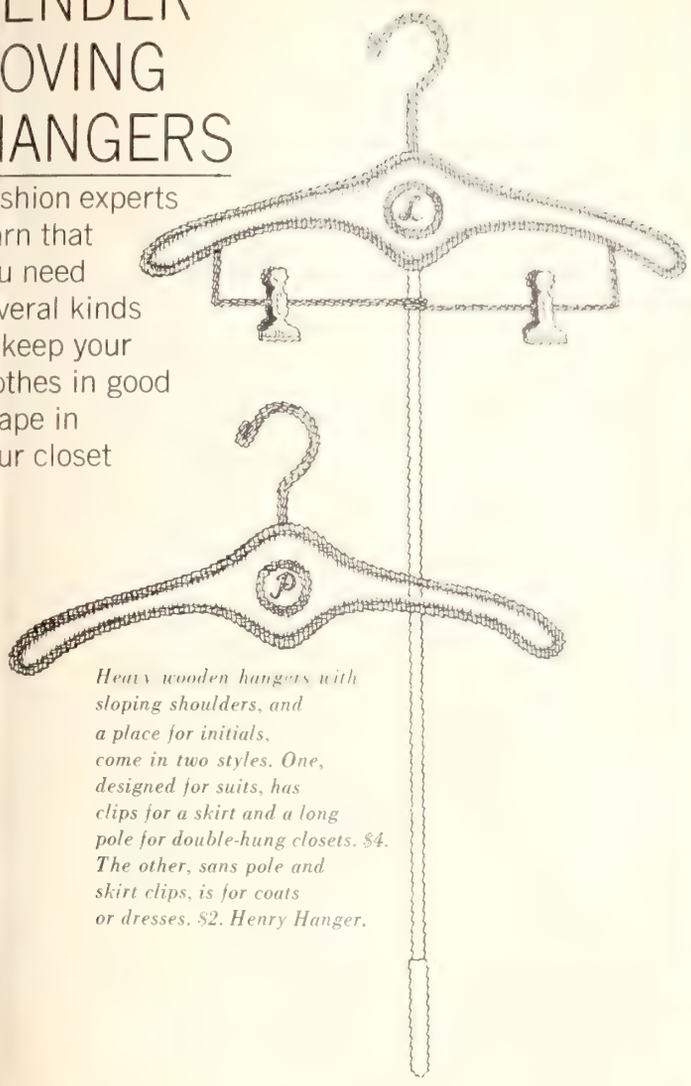
Kitchen Cupboard

Scoop the cream of Royal Family fashion — the new and stunning jacquards. Softly carved, woven patterns that reverse themselves to make two looks instead of one. In deep-drinking cotton terry; just one group from a cupboard full of fresh new Cannon towels and accessories for your kitchen. Cannon Mills, Inc., N. Y. 10

CANNON *Royal Family of Home Fashi*

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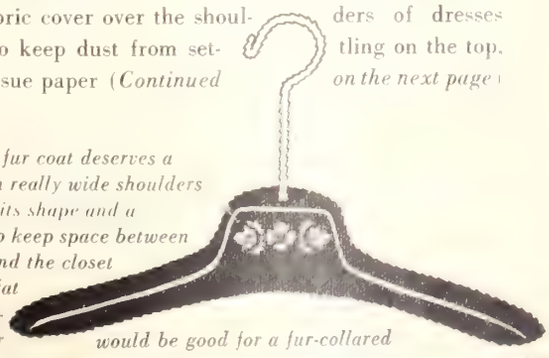


Heavy wooden hangers with sloping shoulders, and a place for initials, come in two styles. One, designed for suits, has clips for a skirt and a long pole for double-hung closets. $4. The other, sans pole and skirt clips, is for coats or dresses. $2. Henry Hanger.

There is no such thing as an all-purpose hanger, any more than there is an all-purpose fabric for your entire wardrobe. Furs, chiffons, knits, suedes, dresses with wide necks or strap shoulders, thick tweed skirts all need hangers of a special design, or else day-by-day storage will constitute a wear and tear of its own ranging from temporary wrinkles to permanent sags.

Charles Kleibacker, the custom couturier, says the sooner you get the cleaner's bags off your clothes the better, as the bags crowd them and make folds. For most clothes, especially dresses with sleeves, Mr. Kleibacker favors heavily padded or contoured plastic hangers, slightly curved. He thinks it is unfortunate that so many people ignore or even remove the loops that are sewn into dresses inside the shoulders or at the waistline. They should be used, he says, with a plastic hanger that is slotted to hold the loops. Waist loops are often put in evening dresses, so that you can hang them with the bodice turned inside out.

For a heavily pleated skirt, Mr. Kleibacker likes a trouser-type hanger that grips the whole waistband. He also recommends slipping a fabric cover over the shoulders of dresses and jackets to keep dust from settling on the top, and thinks tissue paper (*Continued on the next page*)



Every good fur coat deserves a hanger with really wide shoulders to preserve its shape and a long hook to keep space between the collar and the closet pole. This fat black plastic hanger would be good for a fur-collared cloth coat, too. $1.39. Altman's.

FOR STORE ADDRESSES, SEE PAGE 192

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FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.

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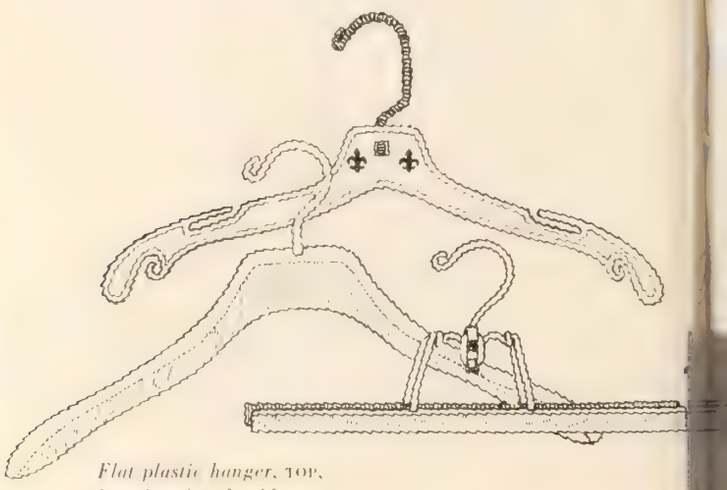
ECONOMICS LABORATORY, INC., St Paul, Minnesota

is a great help, stuffed into big bows, or even the bodice of an evening dress.

Robin Butler of Christian Dior likes big overstuffed fabric hangers that hit the shoulders of the clothes just where your own shoulders hit because this is the closest thing to hanging them on yourself, and the least crease-making. Hangers padded with velvet or foam are best for slippery sheer fabrics, but chiffon, even on a proper hanger, should not be hung for more than a few days because it sags so easily. It is wiser to store chiffon things in a box or drawer with lots of tissue-paper stuffing. Although this means some pressing before you wear them, that is much less bother than having a drooping hem re-rolled. Heavily beaded or sequined dresses are also better off in boxes.

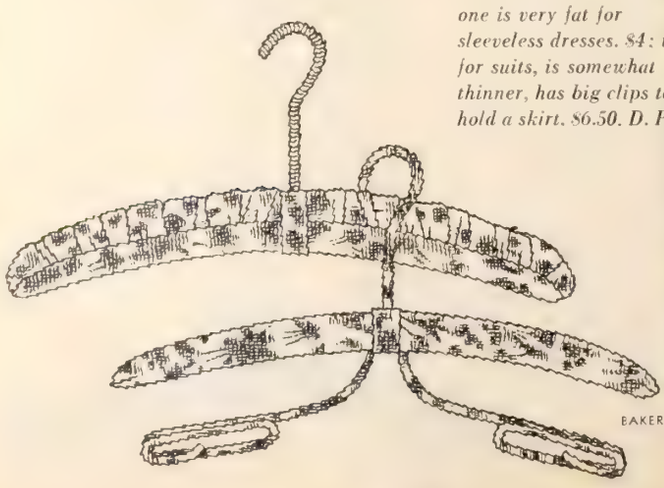
When Mrs. Butler uses a skirt hanger that clasps the waistband of a skirt, she puts tissue paper over the band to avoid leaving a mark. To save closet space, she also uses tiered skirt hangers. She tries to find the type with three or more clips across the bar, so there will be no middle sag, and again, she protects the skirt band with tissue paper. She never hangs heavy knits either from the shoulder or from the waist, but always folds them and stacks them in a drawer. Light knits or jerseys can safely be hung folded over a padded bar hanger.

Even with the best hangers, crowding clothing into a closet can make problem wrinkles. To avoid this, dress designer Anne Klein has equipped her closet with a lower rod about 4½ feet above the floor, and a second rod a jacket's length above. For the top row of clothes, she uses heavy (*Continued on page 70*)



Flat plastic hanger, TOP, has slots for shoulder straps. Eight for $2. For storing clothes out of season, a wide-shouldered sloping hanger, CENTER, would serve well. $1.75 each. Heavy skirts (especially pleated ones) fare better on a sturdy wood skirt clip. $1 each. Altman's.

French hangers, heavily padded, scented, and covered in flowered linen come in two versions: one is very fat for sleeveless dresses. $4; the for suits, is somewhat thinner, has big clips to hold a skirt. $6.50. D. Por



FOR "WHERE YOU CAN SEE NEXT TO LAST PAGE

Pamela was born with an Oneida spoon in her mouth.

Pamela's mother always had sterling by Oneida. So Pamela just naturally grew up with a taste for the delicious things in life.

She chose "First Frost" for herself, from Oneida's Heirloom® Sterling collection. (That's it, above, $36.50 per four-piece place setting.) She out-and-out adored the elegant swirl of the handle. The delicate beauty of the leaves against the textured background. The rightness of the weight and balance.

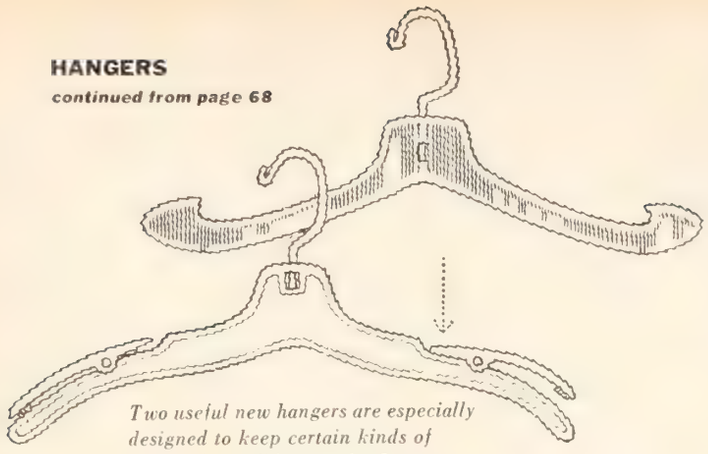
Whatever your taste in sterling, silverplate and stainless, it's likely that Oneida Silversmiths makes something you'll want to own. (And want your daughter to be born with.)



Patterns, left to right: Vivant, Damask Rose, Grandeur, Belle Rose; $34 per four-piece place setting.

HANGERS

continued from page 68



Two useful new hangers are especially designed to keep certain kinds of dresses from sliding to the floor: a painted plastic hanger has turned-up ends for evening gowns or other shoulder-strap dresses, 75c; a clear plastic hanger has clips to clasp wide-neck dresses. Four for $5. Henry Hanger.

wooden hangers with long center poles to help her reach the rod. For skirts, she uses a wooden hanger with clips.

Many plastic hangers are also notched or shaped for narrow shoulder straps of sleeveless dresses, but very wide-necked dresses present another problem and can easily land on the floor if the hanger is wrong. For them, you need a wide non-slip foam padded or padded fabric hanger, or the special plastic kind with clips to secure the dress at the neck band.

Bonnie Cashin, who uses so much leather in designing her sportswear, is also against plastic-bag storage for any suede or leather garments. And New York furrier Harold Rubin emphasizes that furs should never be kept in plastic bags either, because of their need to "breathe." For a fur coat, he suggests a sturdy rounded shoulder hanger of wood or plastic, neither so wide as to poke out the sleeve, nor so narrow as to cause folds. The neck of the hanger should be long enough to keep the collar from rubbing against the closet pole. It may take an extra second to center the coat, but he warns that those seconds are critical.

FOR STORE ADDRESSES, SEE PAGE 192

CARE OF COOKWARE *continued from page 44*

over direct heat, either gas or electric.

Some of the most beautiful cookware around today is the imported porcelain variety often carried by jewelry stores and specialty shops. It can take temperature extremes, but not sudden changes. While it may be used over direct heat, dealers advise that when using porcelain on electric heat, an asbestos pad or flame tamer is in order.

Porcelain cookware goes into the dishwasher without damage. Abrasives or steel wool pads should not be used on the unglazed portions such as the rims—if such places become stained, soak the utensil for a little while in a strong detergent. Many imported porcelain pieces carry no care and maintenance directions, so use them very carefully until you know how they perform.

Cookware storage

Proper storage for cookware calls for a little thoughtful planning. Even reasonably large kitchens never seem to have enough convenient utensil space, and in small kitchens the problem can become acute. First, cookware should always be stored in a clean, dry area, preferably with the pieces not touching (to avoid scratches, dents, or chipping).

One satisfactory and decorative way to keep pots, pans, and skillets is to hang them on the wall or even from the ceiling. Special hanging racks and hooks made for this purpose are available in most household departments and kitchen specialty shops, as are handsome reproductions of old French and Spanish equipment. There are also interesting old racks and hooks to be found—or improvised—by the eagle-eyed antiquer.

Tiered standing racks of wrought iron or aluminum make good show-off storage for pretty utensils, as do open shelves. Seldom-used pieces such as big party casseroles, soufflés, and seasonal dishes or those for special-occasion cooking can be stored on high shelves or even, if necessary, elsewhere than in the kitchen.

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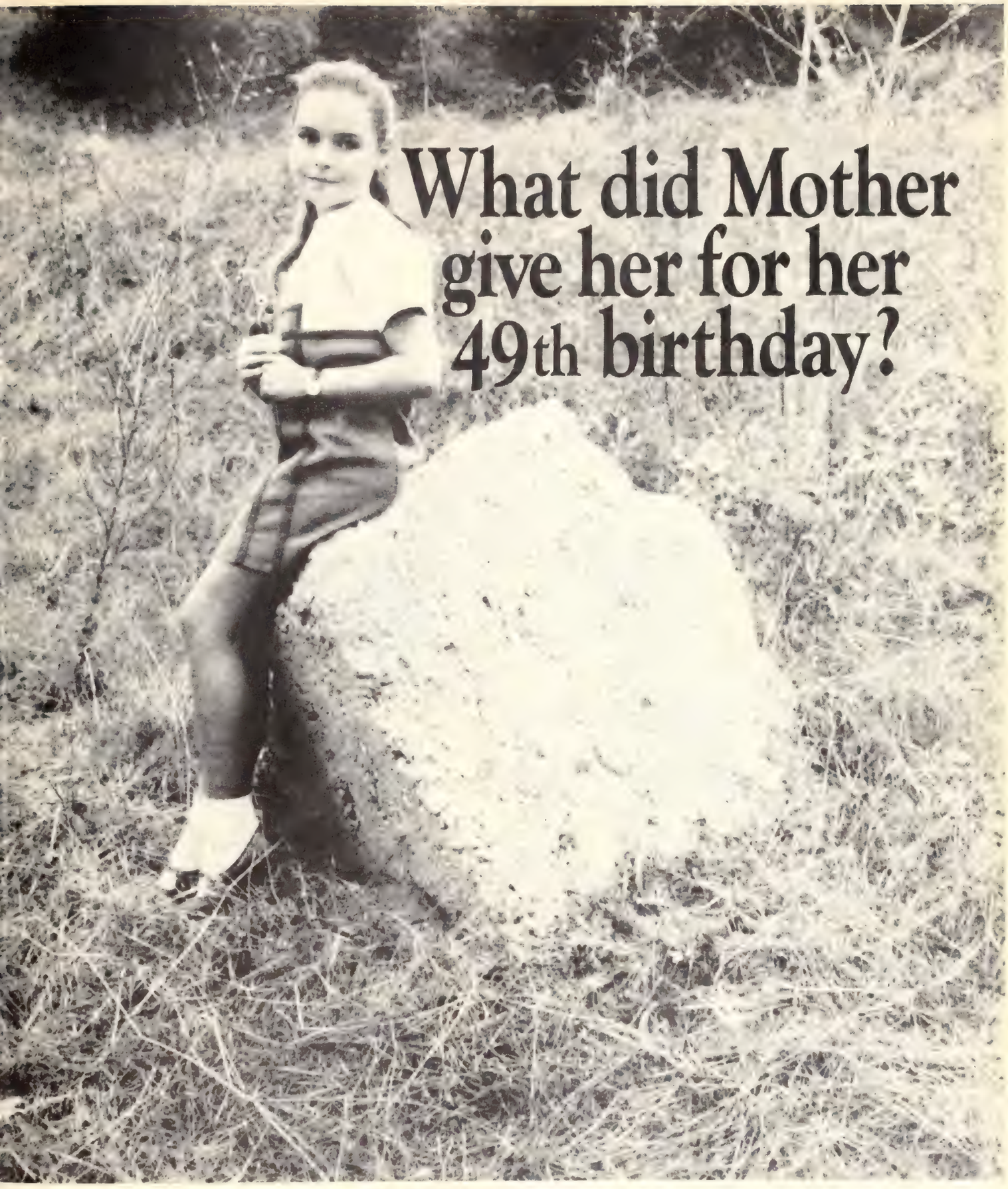
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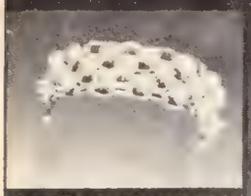


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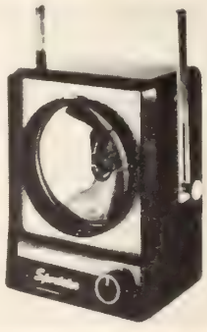
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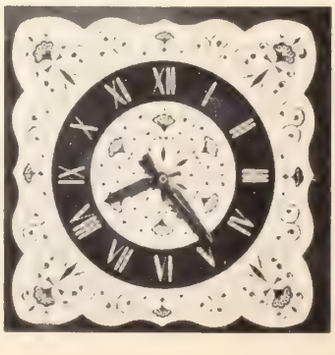
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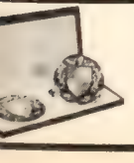
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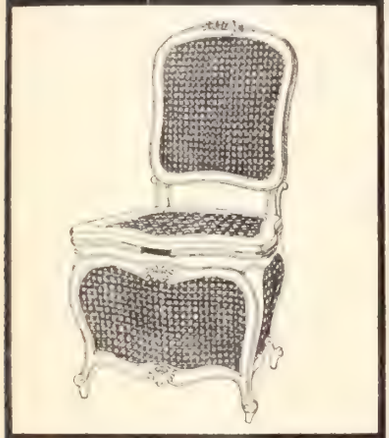
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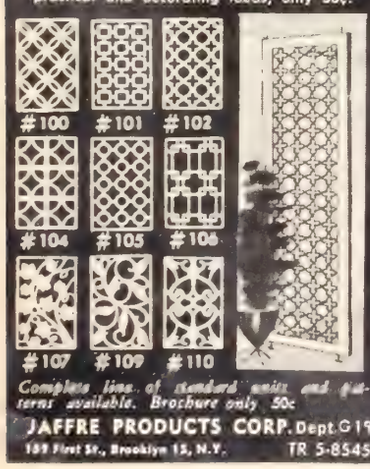
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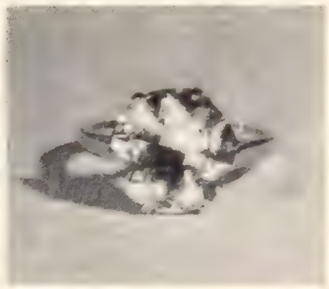
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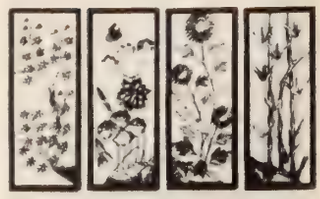
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On page 124, you're given *six-second facial exercises* . . . wrinkle exercises . . . bags-under-the-eye and age-line exercises . . . that Dr. Martin recommends for every man, as well as woman, who wants people to gasp in astonishment when you tell them your real age.

On page 144, you're shown how the *way* you eat may contribute as much or more to your overweight problems as the actual *foods* you eat. And then on page 150, you're given the medically proven, *fastest-possible way* to lose excess pounds. Again, this is *not* a diet at all. And the greater your excess weight, the *faster* this method works.

But this is just the beginning. Now you go on to tap vast new stores of *strength, endurance and energy,* like this:

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On page 58, you're shown how you can cleanse *your internal organs* (your heart, lungs and blood stream) of tension and fatigue in as little as three minutes a day. Try this tomorrow night when you're bone-weary from the day's work — when you're wound up tight as a drum — and see for yourself how it pumps so much new energy back into your system that you can out-dance your teenage daughter till 2 A.M.

Yes, and on page 118, you learn how Dr. Martin recommends as little as *only 1½ minutes* of basic exercise every day. *Is this too much to ask from you to obtain new protection from heart attacks, new youthfulness, new vitality every single day of your life!*

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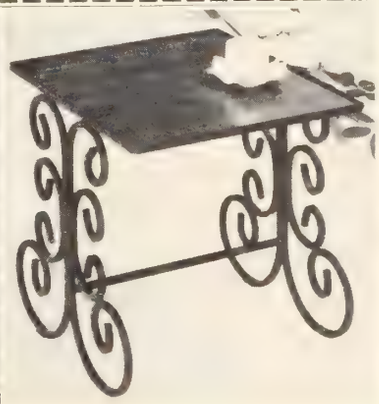
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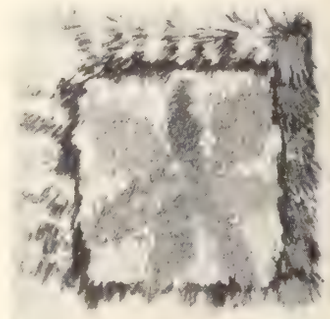
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On your toes



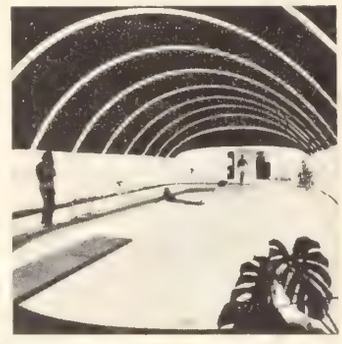
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SIDNEY PETRIE, pictured at left, is a world famous hypnologist and consultant to doctors. He recently appeared on a CBS documentary on hypnotism, and has lectured widely to professional and lay audiences on the uses of hypnotism and autosuggestion. He perfected the remarkable technique of "Push-Button" Self-Hypnosis after 8 years of private practice involving difficult obesity cases referred to him by physicians and other medical specialists. For nearly 20 years, he has been helping thousands of people to master unwanted habits such as excessive drinking and speech defects. He is a member of the International Association of Hypnologists.

Robert B. Stone is a noted author with over 30 books to his credit. He received his B.Ss. degree from M.I.T.

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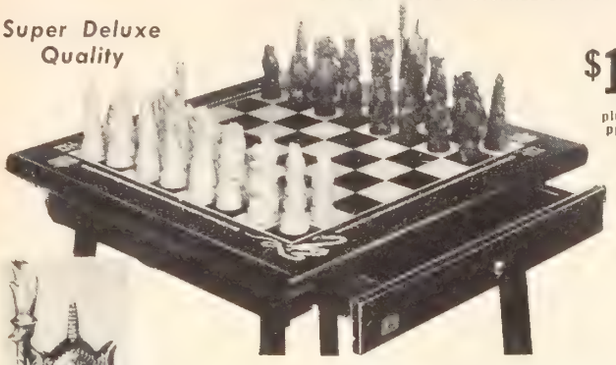
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5½"

The chess set is an age-old symbol of leisure and culture & what exquisite new elegance & charm this Mandarin chess table & set will add to your home. Your guests will admire each chess piece in antique ivory & jade green color with hand carved type details like fine jewelry. All pieces are carefully weighted and felted and each is a reproduction of hand-carved ivory originals. Striking black table hand-rubbed black lacquered finish with hand-screened ivory. Squared playing surface (18 x 18) stands 18¼" high for proper "look down" study of play strategy. Slide out drawer with divider is velvety lining, safe storage for each precious piece. No one will ever dream you obtained this lovely gift for only $19.95. (Because the normal value ranges from $60.00 to $120.00.) Mail coupon today!

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Shopping Around



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Perfect touch for a new suit, a bulky cardigan or riding coat is this pure silk, turtle-neck dickey. It comes in white, black, red, beige, emerald, orange, yellow, lt. blue. Snaps in back. One size fits all. So, if you don't know her measurements, it's the perfect gift for Easter. $2.99 plus 29c post. Here's How Co., Inc., HG13, 59 Tec St., Hicksville, N. Y. 11801.



The rôle of the drum

Smartly sliced in half to make as handsome a pair of bookends as you'll find for a boy's bookcase, his dad's desk. Masterfully made of ceramic and nicely weighted, they're finished in antique blue, red and gold. Emblazoned with a Colonial shield, they stand 5½" high. $3.75 ppd. the pair. Wales, HG37, Hartsdale, N. Y. 10530.



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In *Care and Repair of Antiques*, world-famous expert Thomas H. Ormsbee exposes fakes. Learn everything from retaining to restoring to repairing old furniture. Plus much more. 168 information-packed pages with black and white illustrations and photos. $2.95 ppd. American Institute of Antiques, HG3, Dept. CR-1, 550 Fifth Ave., New York, N. Y. 10017.



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Smooth on Charm White cream and you make crows feet, frown and laugh lines vanish for up to six hours. A gentle emollient, it contains no hormones or animal proteins and is removed by rinsing with plain water. Pores don't become clogged. 1-oz. jar, $2.98; big beauticians' size, $6. Ppd. Charm White, HG3, Box 67, Cedarhurst, N. Y. 11516.



Show room

Display a collection of spoons to their best advantage. There's space for 18 in this deftly-designed two-shelved rack that is pretty enough to hang alone. Made of satin smooth Colonial brown pine with a carved angel furbelow, it's a handsome show-off in any room of the house. 13" by 14". $5.95 ppd. Art Guild Enterprises, HG3, Box 6462, Minneapolis, Minn. 55423.



Shelve it

Possessions scattered about are not shown to their best advantage. But place them on this lovely shelf and they'll stand out as objets d'art. Made of wrought iron finished in antique white and gold with rose bud and leaf design, shelf is a decoration by itself. 16" by 10". $5.98 plus 65c postage. Harriet Carter, HG3, Plymouth Meeting, Pa. 19462.



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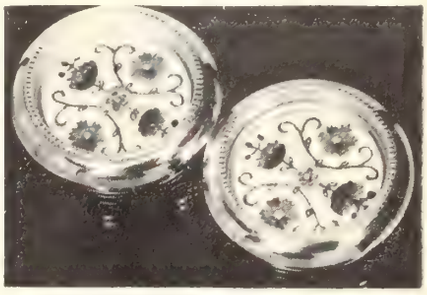


NEEDLEPOINT BASKET

This charming straw basket with needlepoint monogram is both practical and easy to make. Just needlepoint the monogram, add the velvet ribbon and it's ready for use or a wonderful gift. Kit includes basket, tapestry yarn and ribbon in your choice of rose, blue, brown or green (please specify), needlepoint canvas, needle, cement, monogram chart and full directions. 10"x5"x7½" high. Only **$7.95** plus **60¢** pstg.

CREWEL COASTERS

You just embroider the floral design, snap it under the waterproof glass and these charming coasters are ready for use in your home or as gifts. Kit contains two non-tarnish coasters (equally useful as ashtrays), design on linen, embroidery yarn in shades of blue, rose, yellow and green, easy-to-follow instructions. Set of two, only $3.95 plus 35c pstg.





STRAWBERRY TEA COZY

This exciting new crewel design will add a cheerful note to your table. Our complete kit contains everything needed to complete this charming tea cozy: strawberry and blossom design on beige linen, crewel yarn for embroidery, nylon batting for stuffing, lining, cording, and clear directions. Size: 12" x 15". **$5.95** plus **35c** postage and handling.

TOTE BAG KIT

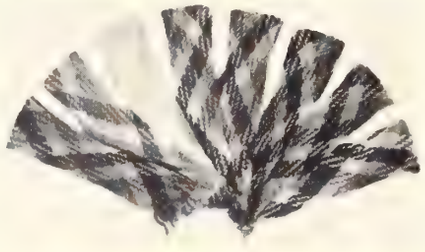
Here is everything you need to make one of the most striking and colorful tote bags we've ever seen. 3-Dimensional red geranium blossoms with green leaves and yellow flower pot on black wool felt. Faille lining and buckram interlining cut ready for assembly. Needle, thread and easy-to-follow instructions. Only $4.95 plus 35c pstg.





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For use in creating your own designs, these yarn braids give the wide range of color needed for crewel embroidery. Each braid contains 5 shades of a color from dark to light, a total of 66 yards in each braid. Mothproofed, silicone treated, 100% wool. Each braid—**75¢** plus **25¢** pstg. All 12 braids—**$8.50** plus **45¢** pstg. Please specify from colors below:

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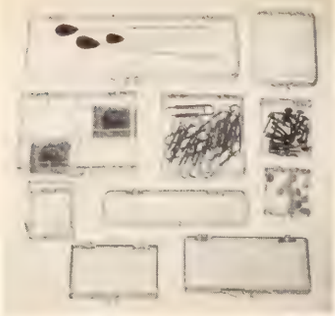
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Shopping Around



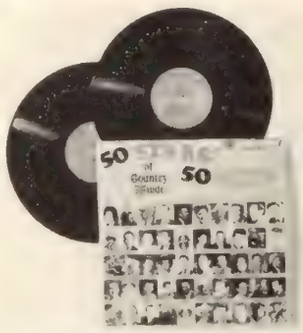
See, see

Right through these tiny-to-large clear plastic boxes! For jewelry, cigarettes, pills, cuff links, needles, buttons and bows. Hinged lids and self-locking catches. 1" by 1" by ½" to 5½" by 1¾" by ½". There's even one with four compartments! Set of 10, $1. Ppd. Sunset House, 81 Sunset Bldg., Beverly Hills, Cal. 90213.



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Each of these charmers has been carved by hand from cypress wood from the Florida swamps. The carver has followed the grain of the wood to form the shape of the bird or animal's body. 5" h. owl, $7; 6", $8; turtle, 5" l., $6; sleepy swan 8" h., $9; bird 13" h., $12.50. $1 post. Catalogue, 25c. House of Creative Crafts, HG3, Box 8277, Chattanooga, Tenn. 37411.



Country hoedown

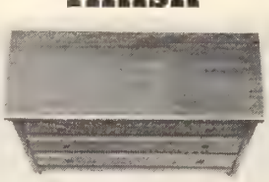
Two-record album of country music features nearly 2 playing hours of hits by 50 different stars. There are Jimmy Dean, Patsy Cline, Roger Miller and Buck Owens singing such greats as "Just Because," "Beautiful Brown Eyes" and "You Are The One." These 12" LP's are $2, 25c post. Great Country Music, Dept. Ch-26, 420 Lexington Ave., N. Y. C. 10017.



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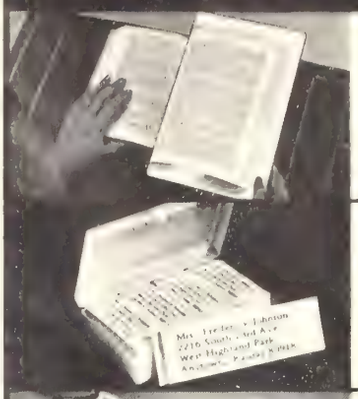
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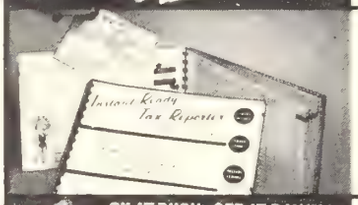
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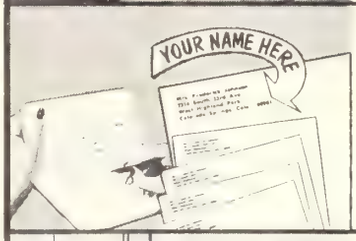
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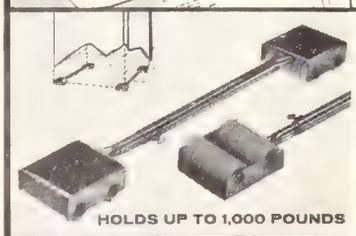
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Let your vacuum sweeper do the work—whisk away dirt—save hours of scrubbing and washing. Double action revolving brushes loosen dirt to be sucked up by your vacuum cleaner. No need to remove screens. Clean a whole screen in seconds. Attaches to any vacuum cleaner hose. **H2044 $1.98**



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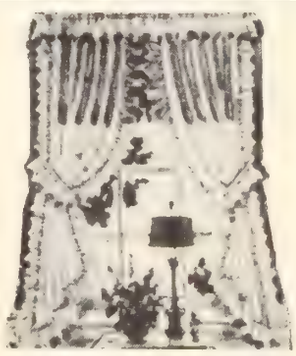


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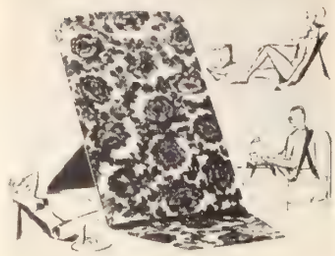
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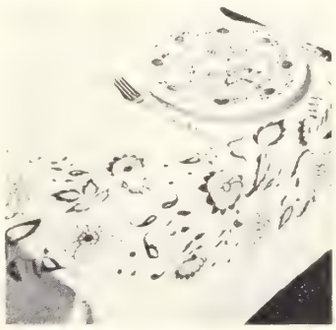
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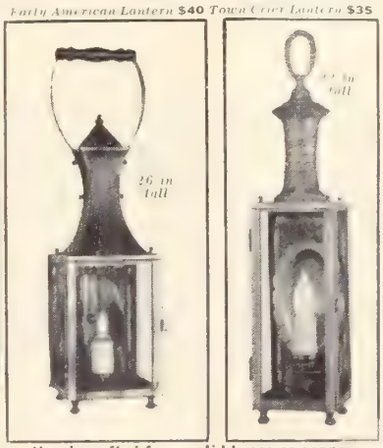
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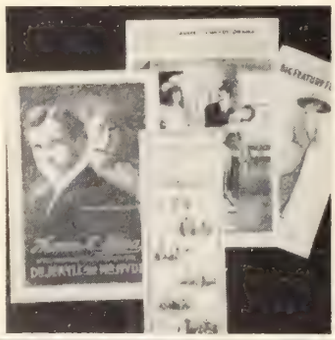
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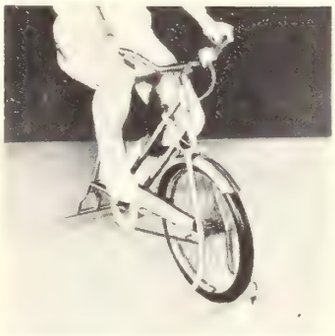
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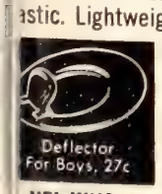
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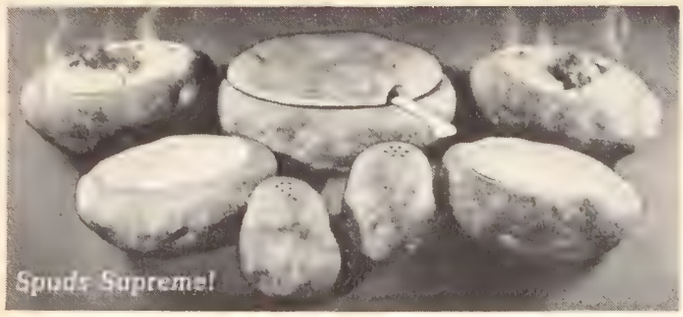
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Give the mainstay of the meal its due—serve the spuds (baked or mashed), sour cream, salt and pepper in matte-textured pottery that looks and feels like the real thing! Oven proof; you can stuff shells with blended potatoes, return to oven for final baking. Then, pass toppings in covered server! Shipped ppd.

90787	Potato Shells (4); 4½x2″ high.	1 Set, **2.98**
90977	Sour Cream Server, Poly Ladle; 5½x2¾″.	**1.29**
90837	Salt & Pepper Shakers; 2½″ high.	1 Set, **1.00**
91157	Set of Above Serving Pieces.	Only, **4.98**

BRECK'S OF BOSTON SINCE 1818 — N24 BRECK BLDG., BOSTON, MASS. 02210



AN

OLD TIME VALUE

$8.95

EARLY AMERICAN LADDER BACK CHAIR

Height 42″ Seat 17″ w., 14″ d., 17½″ h.

Fully assembled. Direct from workshop to you.

A reliable pick for a ladder back chair with a beautiful hand-[illegible] . . . lowest-priced chair with this desirable seat.

Unfinished, ready to paint, stain, wax or oil $8.95
Natural finish (blonde) $9.95
Maple, Walnut, Pine or Black Lacquer finish $12.95
Antiqued finish: Florentine Yellow, Moss Green, Vermont Red $13.95

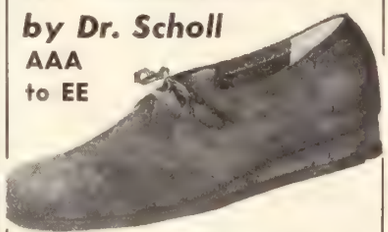
For matching Arm Chair, add $3.00 to above prices. Satisfaction guaranteed.

Jeff Elliot Craftsmen
Dept. G-37, Statesville, North Carolina 28677

NEW CONCEPT IN COMFORT . . .

by Dr. Scholl

AAA to EE

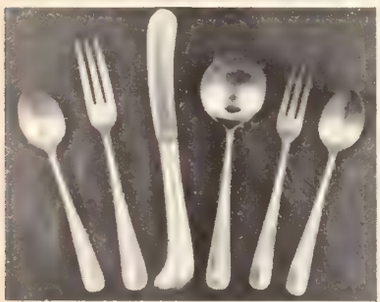


"Comfort" is a word synonymous with the name Dr. Scholl. These shoes for women are designed with but one thing in mind . . . healthful, restful comfort for tired aching feet. For those in the hard-to-find sizes, for those on their feet a lot, there is nothing to surpass the "Roundabouts." Dr. Scholl does away with constricting pointed toes in these comfortable, good-looking cowhide-suede shoes. Color is Moss Brown.

Sizes AAA(7-10); AA(7-11); A(6-11); B(5-11); C(4½-10½); D(4½-10); E(4½-9); EE(5½-8½) $13.95

Free Catalog

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PISTOL-HANDLED STAINLESS *in an heirloom tradition*



An exact replica of a famous old sterling pattern, with graceful pistol handled knives, 3 tined forks and rat-tailed spoons. In heavy, hand-forged satin finished stainless. Service for eight includes 8 dinner forks, 8 dinner knives, 8 salad forks, 8 soup spoons, 16 teaspoons, plus 2 serving spoons.

50-piece service for 8 $29.95
75-piece service for 12 44.95

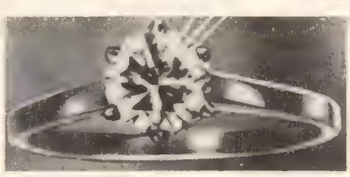
Also available: **FIDDLE BACK** stainless steel. Complete 50-piece service for 8 **$29.95**; 75-piece service for 12. **$44.95.**

All prices ppd. Write for FREE catalog.

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NEW **RELAX-A-BED** NEW



Converts any Bed into a Relaxing massage Bed. Simple attachment—Very easily installed. Helps relieve tension and fatigue. Soothes tired aching muscles and induces restful sleep.



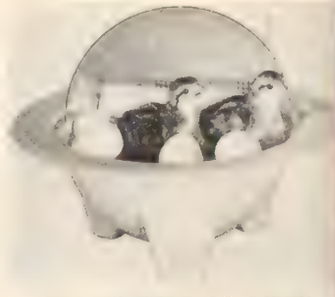
Beautiful Electric alarm clock timer that starts and stops at your setting. (Wake up with a massage)

Stimulating concentric motion gives you a Wonderful relaxed feeling.

$29.95

PPD with check or Money order

Relax-A-Bed
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You get the new clear plastic dome CHICK-BATOR with 6 Bobwhite Quail Eggs (available year-round) and Egg Hatchers Guide Book. Complete—nothing else to buy. Send check or Money Order today. Send 25¢ for catalogue of larger models for home, classroom and display. Also quail breeding equipment and how to produce and sell quail year-round.

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Shopping Around



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These lovely eggshells have come a long way since they were laid by a little hen in Central Europe. Eggs were punctured at each end, the contents carefully blown out, and the shells decorated by hand in exquisite colors, unique designs. 12 eggshells, $4.25 ppd. Safe delivery guaranteed! Old Mexico Shop, HG3, Santa Fe, N. M. 87501.



Double talk

Read the fine print in fashion. This dual-purpose 2″ dia. pendant is a practical magnifier and pretty necklace in one. Glass lens encircled in fetching forget-me-nots crowned by a rhinestone-centered blossom. Dangles prettily from double 14½″ chain. Antiqued gold jewelers' metal. $1.98 ppd. Helen Gallagher, Dept. 103-5339, Peoria, Ill. 61601.



Tempting travelogue

Come along with "The Holiday Inn Cookbook" on a recipe spree. This gourmet's journey features 360 pages of exciting food fare from Holiday Inns all over North America. $2.50. Aluminum easel 8″ h., to hold it upright, $1. Add 25c post. Three books with three easels $8.50 ppd. Holiday Inn Shop 'n' Travel, HG3, Box 18399-A, Memphis, Tenn. 38118.



Three-way show-off

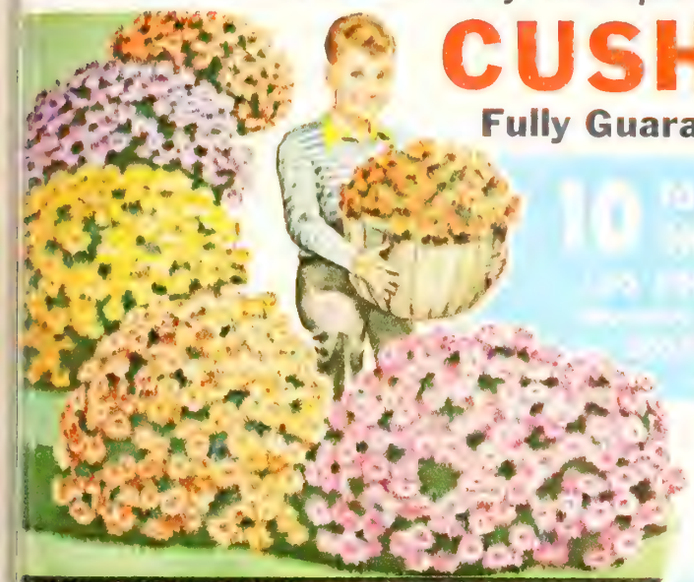
Look, it's a locket—it's a charm—it's a pin. It's all three! Smartly designed locket opens to hold two photos; detaches to wear as a bracelet charm or pendant. At Easter, it's for every femme from teenager to her grandmother. Antique-looking 3-in-1 gold-finished pin. By Royal Crest, it's $2.95 ppd. Bon-A-Fide, Dept. HG3, 1 Park Ave., New York, N. Y. 10016.

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Fully Guaranteed, Healthy Hardy Mums



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ORDER NOW AT HALF OUR CATALOG PRICE



These gorgeous CUSHION MUMS will be delivered this spring at half our catalog price in order to get new customers. Any spring planted Cushion Mum not producing a large number of blooms the fall after planting replaced free! Each plant normally develops to bushel-basket size when mature . . . covered with myriads of dazzling flowers each flower 1 to 2 inches diameter . . . a giant ball of color. Hardy, assorted colors . . . red, yellow, bronze, pink, white, etc. as available. You get Chrysanthemum Root divisions from nursery grown proven blooming stock. Root and top growth may be already started when shipped this spring. If not satisfied on delivery at spring planting time return within 10 days for purchase price refund. If you order now you get 10 Mums for only $1 . . . or really save and order 30 for just $2.50 or 100 for $7.95. This bargain offer also makes available other popular flower garden plants and bulbs at sensational savings . . . plus valuable bonuses free of extra cost. And for promptness there's another big Bonus. For mailing the coupon before May 15 you get Free of extra cost a valuable Tuberose Root For Spring Planting. Plan ahead . . . order your spring plantings now . . . and save big money.

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Just fill in coupon to get your choice of these amazing, money-saving bargain offers. When your order is delivered in time for spring planting pay thru postman plus C.O.D. postage. If you prefer to send remittance with order to save C.O.D. charges, add 60¢ and we will ship postage paid, including FREE a valuable CANDLES-OF-HEAVEN Plant (our $1.00 value). All bonuses to which you are entitled come this spring with your order. You take no chances because if you aren't satisfied on inspection, return within 10 days and we refund purchase price. Don't wait. Mail order today.

MAIL MONEY-SAVING COUPON NOW

MICHIGAN BULB CO., Dept. CVH-1478
Grand Rapids, Mich. 49502

Please send me items checked below in time for regular spring planting. I will pay postman on arrival the amount of order plus C.O.D. postage on the understanding every item is guaranteed to satisfy or I may return within 10 days for purchase price refund.

- ☐ 10 Cushion Mums (Chrysanthemums) Assorted Colors $1.00
- ☐ 30 Cushion Mums $2.50
- ☐ 100 Cushion Mums $7.95
- ☐ 6 Creeping Phlox (Mixed Colors) $1.00
- ☐ 18 Creeping Phlox $2.89
- ☐ 3 Peonies (Pink, White and Red) $1.98
- ☐ 12 Peonies (4 each color) $6.98
- ☐ Garden Pool (plus Free Water Lily Bulb) $3.98
- ☐ 2 Garden Pools (plus 2 Water Lily Bulbs) $7.65
- ☐ 10 Begonias—Imported from Belgium $1.99
- ☐ 50 Gladiolus Med. size Imported from Holland $1.69
- ☐ 10 Dahlia Roots—Assorted Colors $1.99

TOTAL AMOUNT OF ORDER . . . . $_____

- ☐ Order Totals $3.00 or more. Send Giant Hibiscus without extra charge.
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- ☐ Send C.O.D. plus postage.

SPECIAL! Send Remittance plus 60c and we will send order postpaid including CANDLES OF HEAVEN Plant FREE.

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MAIL THIS MONEY SAVING COUPON NOW

FOR SPRING PLANTING

MAY 15th Deadline Date for FREE TUBEROSE BONUS

All orders mailed before May 15th receive bonus of #3 size Tuberose Tuber (U.S.A. grown). Single Mexican variety blooms with fragrant waxy white flowers, this summer, on stems up to 3½ feet tall. Don't wait. Now, today, mail the coupon.

FREE of Extra Cost

With Orders Totaling $3 or More—A Giant Hibiscus (Hibiscus mixed hybrid variety)

If your bargain order for spring delivery totals $3 or more you get a Giant Hibiscus perennial root without extra charge. Blooms with large flowers in late summer on stems up to 7 feet tall. Delicate colors as available range from white and pink to darkest crimson. Planting stock we give is nursery grown from seed, 1 or 2 years old, never transplanted. Check coupon . . . mail today.

1 HIBISCUS PLUS 12 Dutch Anemone Bulbs with $6 Orders

Anemones (Poppy Anemone) have richly colored, exotic blooms. Colors range from violet, blue, red to pink. When your bargain order totals $6.00 or more you get the Hibiscus plus 12 Imported Holland Anemones (2-3 cm. size). Plan ahead. Order our fully guaranteed flower garden planting stock now by checking coupon. Do it today. Blooms illustrated are reasonably accurate as to shape of varieties named although colors may vary because nature often turns out tints, shades and shapes found nowhere else. Any stock not blooming to your satisfaction replaced free, (5 year limit).

MORE MONEY SAVING BARGAINS for Spring Planting — ALL FULLY GUARANTEED —



EE WATER LILY BULB Without Extra Cost

Ithy blooming size lake lected water lily bulbs mphaea Odorata) Given with each pool.

Amazing New Ready-Made

OUTDOOR GARDEN POOL

Complete $3.98 **2 for $7.65**

Beautify your garden, lawns, cottage grounds and at the same time give your landscape new dimensions with this new, ready-to-install sunken garden pool. Artistically shaped, ideal garden size (3' 5" x 2' 3" x 8" deep at ground level), has recessed water lily pot to hold up to 3 bulbs. Molded of one water tight piece of aqua colored Polypropolen. Easily installed, needs no plumbing. This lightweight, portable pool is sensational when surrounded by flowers, shrubs or garden plants and is ideal for sparkling goldfish and exotic, colorful water lilies. Check coupon and mail today!



For Spring Planting

CREEPING PHLOX

(Phlox Subulata)

6 for $1 18 for only $2.89

ichigan Nursery Grown Perennials

eping Phlox spreads 12 inches in diameter n mature. Clusters of flowers in spring brilliant bloom about an inch across. ely foliage carpets ground and stays n almost all year. Valuable for borders, ndaries, banks, bare spots. Healthy, ly perennial plants one year old. Ass'ted rs: Red, Rose-purple, White, Blue, Pink, vailable. Order now for spring planting ur low price. Check coupon and mail y.



DAHLIAS 10 for $1.99

How freely they bloom with rich autumn flowers! Assorted giant decorative and double ball type. Beautiful reds, yellows, lavender, pink, bronze etc. as available. Check coupon for Spring planting delivery and mail today. Every Dahlia guaranteed!



Exquisite

BEGONIAS

From Belgium

10 Bulbs only $1.99

Unsurpassed for camellia-like beauty! These medium size tubers produce shapely low growing plants with large leaves and large blooms continuously mid-summer to frost. Bargain offer brings vivid color mixture of red, yellow, white, pink, orange, scarlet, salmon etc. as available. Sensational! Use coupon and mail order now.

50 GLADIOLUS



Imported from Holland

$1.69

Imported Holland Bulbs

These medium blooming size Glad Bulbs are already 2½" to 3 inches circumference and will produce a rainbow of blooms in a mix of reds, yellow, purple, white, crimson, violet, multicolor, etc. as available. Order now for spring delivery. Check coupon.



PEONY SPECIAL

3 FOR $1.98

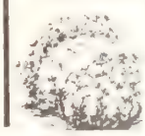
Hardy, lifetime peonies large showy blooms on stems 2 to 3 feet tall. Bloom second growing season after planting and each spring without replanting. We ship 3 sturdy 2 to 3 eye planting stock root divisions for only $1.98 . . . 3 colors . . . one each of pink, white and red. (12 for $6.98) Check coupon.



EVER BLOOMING HARDY CARNATIONS 5 for $1.49

h, showy and spicy fragrant are these den carnations. Grenadin that bloom year er year without replanting. Large, colorful ver blooms in abundance all summer even ermittently into fall. Bargain offer brings 1 yr. nursery plants, strongly rooted and dy for first transplanting in a rainbow mix Pink, Red, Yellow and White Colors, as ilable. 5 for only $1.49 . . . 10 plants . . . 75. Check coupon.

10 HARDY MOUND ASTERS only $1.98

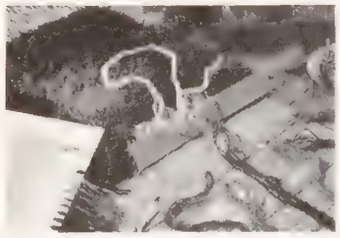


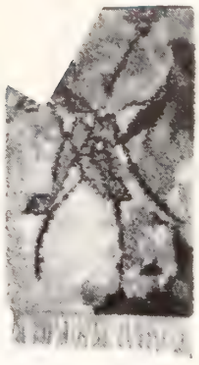
We offer Hardy Asters that bush out 1 to 1½ ft. mounds so completely covered with richly colored brilliant flowers they actually outshine Jack Frost. Offer brings hundreds of blooms of Blue, Red, White, Pink as avail. Proven Michigan nursery grown root divisions are ready for first transplanting to your garden. Asters must bloom same year as planted or replaced. 20 plants . . . $3.75. Mail order today.

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Rich, dramatic patterns
Sizes from 2' x 4' to 6¾' x 10'

Be one of the first to make your very own C.U.M. Rya rugs and pillows fashioned by Scandinavia's foremost contemporary designers. Choose your favorites from our new, color-illustrated brochure which includes prices and complete tying instructions. No loom is necessary—no details left to chance. Send for your brochure (enclose $1.00) then order from us. The complete C.U.M. Rya-kit will be sent directly from Denmark.

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(Mrs. Howard L. Preston)
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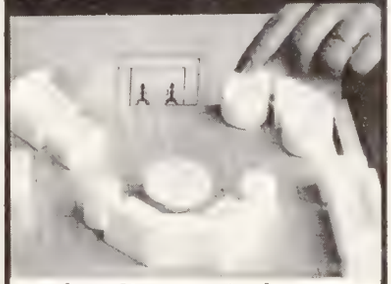
CRANK-TYPE WALL PHONE
Pencil Sharpener



Rr-ing-ding pencil sharpener—for all appearances—is an old-time wall phone! Handsome walnut-grained hardwood—authentic down to its black metal speaker and silent bells, wood earpiece. Neat, clean—catches cutting inside; front removes to clean. Wall-mount. Screws incl. **76703** Sharpener, 5x4x5". **$2.98**, ppd.

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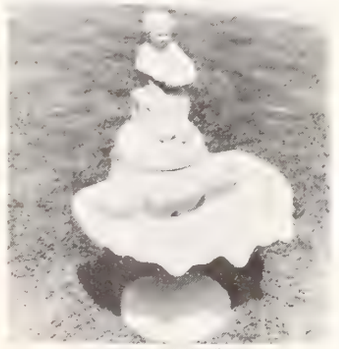


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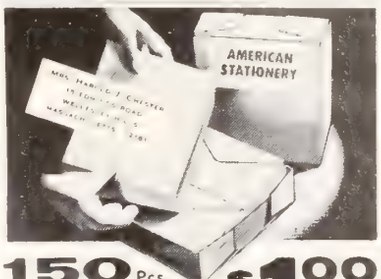
Girl Watering Ducks



Fountain 15" H. 9" Dia.
Shell 21" W. 16" L.

Exquisite sculpting captures for perennial delight the beguiling beauty of this Little Girl and her Ducks. Simulated Pompeian stone in Natural, Antique Green, Aztec Bronze, Antique Silver, Black. Fountain complete with pump (*no plumbing necessary*), $72.50, Natural Gray; $82.00 in color. No C.O.D. Exp. Coll. Ship. Wt., 124 lbs. Satisfaction Guaranteed. Send 10c for "Hayloft Harvest".

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Satisfaction Guaranteed!

The AMERICAN STATIONERY CO., Inc.
303 PARK AVENUE, PERU, INDIANA 46970

Shopping Around



Pretty to pull

So many of us have ceiling fixtures that depend on a chain pull to turn them on or off. It's a blessing that Lillian Vernon has come up with a lovely trio on 34" golden chains. Choose a carved ivory 1¼" rose, a Napoleon III 1¾" golden coin or a monogrammed 1¼" disc (send initial). $1 ea. ppd. Lillian Vernon, HG3, 560 S. Third Ave., Mt. Vernon, N. Y. 10550.



Stitch a house mouse

Merry little fellow on which to work magic with crewel embroidery. When completed, he's a colorful pillow, a super pajama bag to keep things neat and tidy. Kit comes with design stamped on white burlap; pink, fuchsia and lavender wools; zipper; interfacing; instructions. 10" by 16". $4.50 ppd. Erica Wilson, HG3, 40 East End Ave., New York, N. Y. 10028.



Right light

Half the beauty of a fine painting in the home is correct lighting. Banish glare and shadows with this gold-finished lamp. It has adjustable shade, inside reflector surface. 10 foot cord, built-in switch and bulbs are included. 7" lamp, $6.95; 15", $8.95; 25", $17.95. Ppd. Ziff & Co., HG3, Box 3072 Merchandise Mart Plaza, Chicago, Ill. 60654.



World in brief

Handsome six-inch globe looks like an expensive custom design, but comes in kit ready to assemble. Cradle mount stands 11" high. Globe, latitude and zodiac rings are printed in color. Parts are preformed of top grade hardwoods. Kit with directions. $9.95 ppd. World Art Kits, HG3, Box 577, Wilmington, Cal. 90746.



The light fantastic

Set a warm party mood with the friendly glow of this conversation centerpiece. Special silicone wick in Lamp of Damascus works on any salad oil. Lovely flame glows from spout up to 24 hours on a filling. Performs double duty as cigarette lighter, guest delighter. Pale ecru tone. $5.95 ppd. Meredith Separator Co., HG3, 44 Betty St., Cleveland, Mo. 64734.



What's a Mistifier?

Why it's an all-brass mist sprayer that works on finger-tip pressure. Just touch this little brass beauty and it releases a fine mist. Perfect for moistening hair before setting, dampening clothes before ironing, cleaning windows and mirrors and for settling down dust. For spraying disinfectant, too. Weighs 6-oz., holds 8-oz. $2.95 ppd. Mistifier, HG3, 303 Mercer St., N. Y. 10003.



THE $80 DIFFERENCE

ıe hands of the Heritage finisher scour, sand and massage the coarse grain. And oak is brought to nellow beauty. When a table, or any piece of furniture, takes on a dimension that only the hands nan can produce, only more money can buy it.

might be able to find a table that s like this for around $95. But won't be buying the same table ıe that's even close. If you're y, a close look or a fingertip run nst the grain will tell you so in showroom. Most times, though, ıfter you've bought the table... n a light scratch shows up ıallow finish.

Heritage cocktail table costs ıt $175. Or $80 more than its k-alike." The finish on this table ı't come in a one-coat kit. It was t up from bleached wood, stained, fixed with a sealer, sanded, glazed and lacquered.

This was the surface the Heritage finisher shaded... highlighting the turn of the grain, adding depth to the curves of the carving, pitting and specking the surface. Another coat of lacquer, a scour with steel wool and a wax brought the wood to its bottomless glow. The hands of the Heritage finisher had developed a beauty unknown to raw oak... and unique to the grain of the table.

When wood is given new beauty like this, a table costs more money. The higher price on this table—or any other piece of furniture we make—reflects deep-seated qualities only more money can buy. Not just a finish unmatched by machine or shortcut method. But the stretching, stitching and shaping that holds the lines of a Heritage sofa. The way we'll finish a leg on a sofa... whether or not it's meant to hide behind kick pleats.

When you find work like this, you'll see the Heritage name. Hanging from this countrified Louis Quinze cocktail table. Burned inside the drawers of a Heritage chest. Nestled beneath the cushions of a monumental sofa or an appealing loveseat. Swinging from a hangtag on one of our wing chairs.

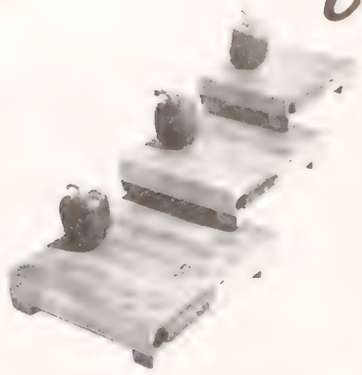
If you would like to know more about Heritage furniture and see how it could fit into your home, send two dollars for a Heritage catalog collection and room planning kit, to Dept. HG3-67, Heritage Furniture Company, High Point, North Carolina.

HERITAGE®

A division of Drexel Enterprises, Inc.

End-grain Cutting Blocks by Adams

beginning at $7.50



Slice and chop for years and years . . . end-grain rock maple, like the professional butcher block, simply acquires character with age. Beautifully patterned wood. Knife held convenient and secure by magnet. Smart for kitchen or bar.

J. K. ADAMS
DORSET VERMONT

A catalog of the fine wood pieces made by Adams will be sent you promptly on request.



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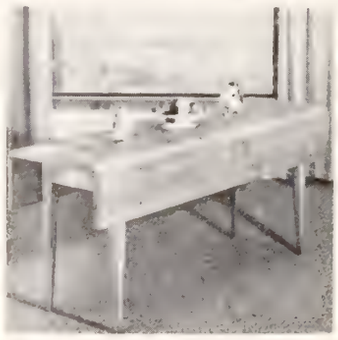
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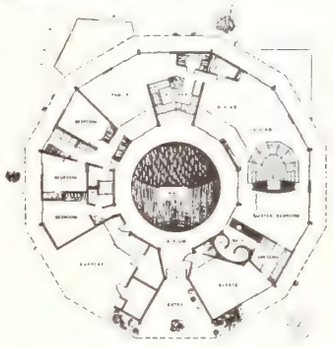


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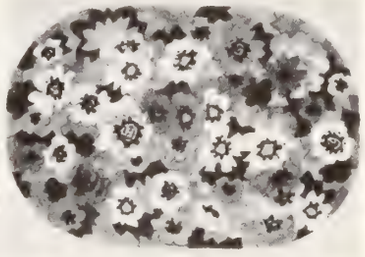


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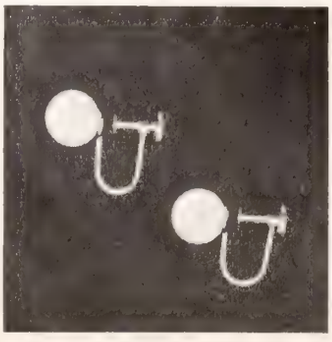
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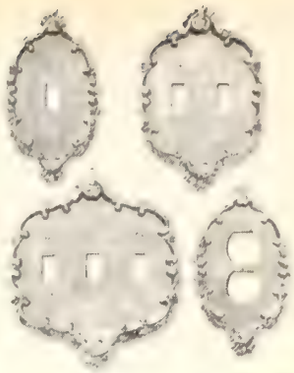


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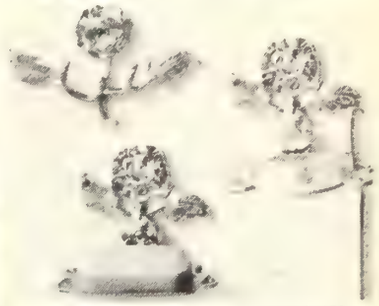
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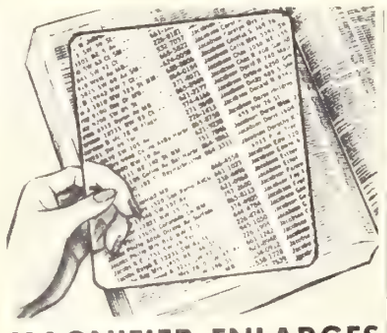
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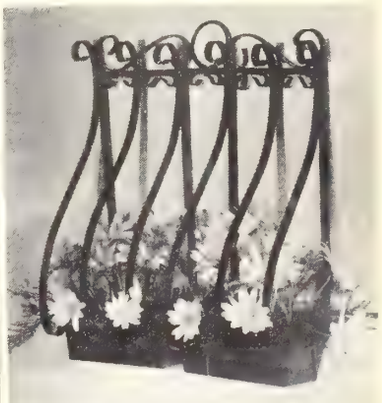


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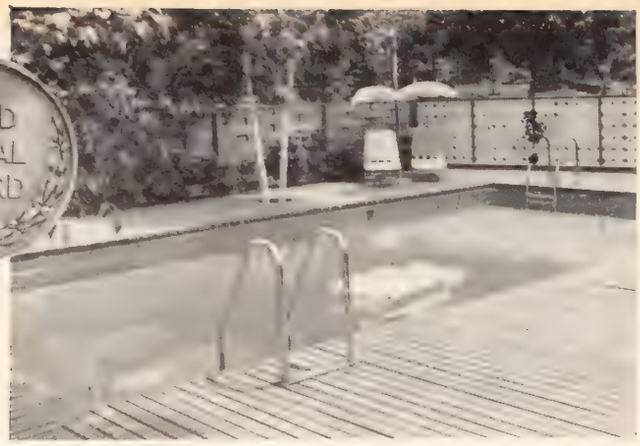
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From the brush of well-known Parisian artist, Cordé, come these exquisite French originals. Executed in ink with washed on or brushed colors, each local scene is different and hand painted on heavy art paper. 9" by 26" for narrow panels or effective grouping. 3 for $5.95, 25c post.; 4, $7.50 ppd. World Art, HG3, 54 Church La., Westport, Conn. 06881.



Tree treat

Here's a tree that grows in Brooklyn or any other locale *indoors*. The mighty miniature Japanese black pine stays green all year. Once it's grown to approximate 8" height, transfer the little charmer outdoors to enhance your garden. At $1.98 ppd. each, why not order several from Holiday Gifts, HG3B, 7953 Raritan St., Denver, Colo. 80221.



Easter confection

Looks good enough to eat. But please don't munch the colorful daisies atop this heavenly heart-shaped box. It's a charming cache to store trinkets, sweets, dusting powder and other heart's desires. It's marshmallow white bisque. 6" w. A dreamy Easter gift for a hostess' dressing table. $4.95 ppd. Imré Ban, HG3778, 3950 Lake Shore Dr., Chicago, Ill. 60613.

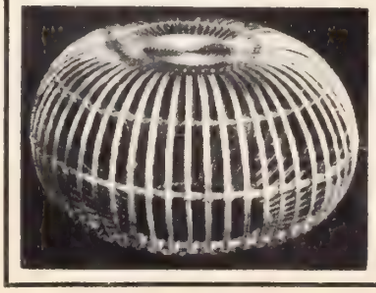


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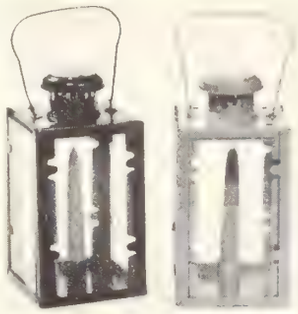
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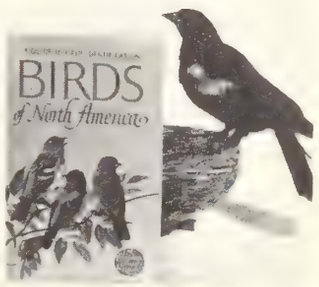
Lantern light

English lanterns have handles to carry them from terrace or patio indoors, hang in a hall or beside the mantel. Lantern, 7½" h. holds a single candle which shines through the glass panes. Entwine it with vine leaves, dried flowers or sprigs of evergreens. Candle not incl. $2.50 ea.; $4.75 for 2. Add 25c post. ea. Heritage House, HG3, Wallingford, Pa. 19086.



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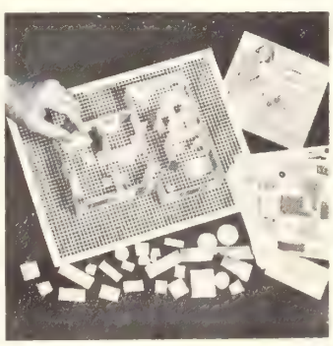


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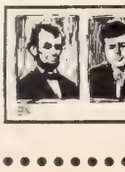
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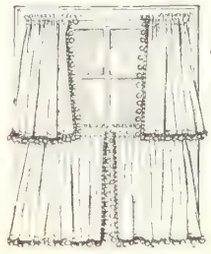
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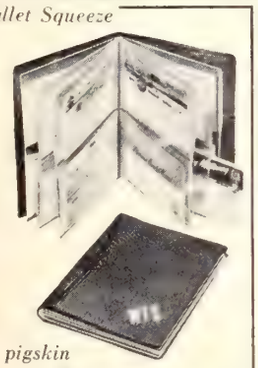
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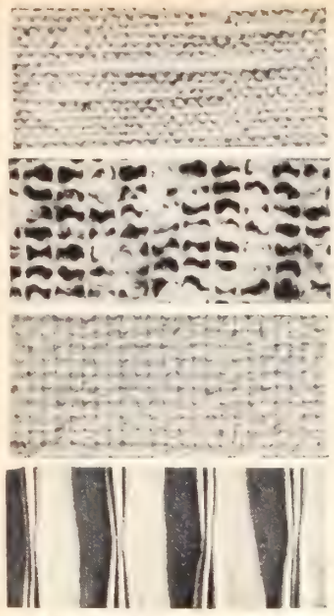
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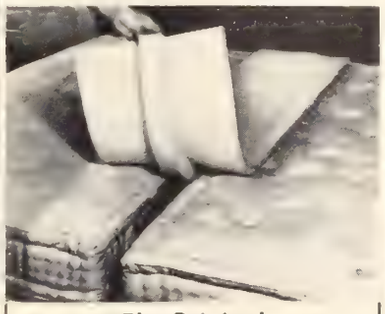
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Shopping Around



Miracle mite

Handy blender, mixer and juicer from France works small miracles with little effort. Made of high-impact styrene with twin nylon beaters—no parts to rust. 8″ h., holds 16 oz. Use it to beat eggs, whip cream, blend mayonnaise, mix batter. Instructions, recipes incl. $4.98 plus 35c post. Hanover House, Dept. Z878, Hanover, Pa. 17331.



Table for treasures

Small prized objects show up beautifully from inside; glass on top and sides keeps them dust- and fingermark-free. Table's exotic cocal wood finished in light fruitwood. Surprise feature: a side panel that's a door! 22″ h., 28″ dia. $129.95 exp. charges coll. Catalogue, 25c. Ephraim Marsh, Dept. 436, Box 266, Concord, N. C. 28025.



Rooster rouser

Rollicking rooster cheers the grumpiest getter-upper. You'll like his rich mellow pine appearance, the convenient way he holds the paper napkins. When weather warms he'll take to porch or patio. Winds can't disturb his paper cargo! 6″ high. $3.50 ppd. Old Guilford Forge, HG3, Guilford, Conn. 06437.



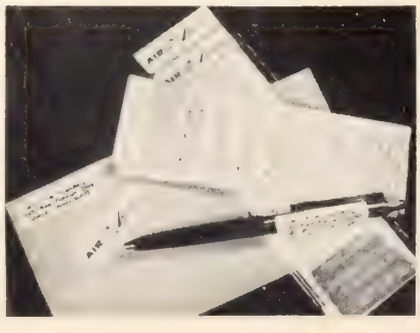
Right for flights

Imagine a traveling companion that weighs next to nothing, holds a whole week's wardrobe. Continental flight bag is of natural tan sheepskin with brass buckles, zipper lock and two utility pockets. Fully-lined too! 19″ by 6″ by 10″, $19.95 plus 75c postage. Order from Hobi, HG3, Flushing, N. Y. 11352.



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Cats and dogs enjoy the coziness of this little snuggery. Pet-Hide-A-Way is insulated for their comfort; washable for yours. One-inch polyfoam and stiffener comes zippered in fine corduroy. Colors to match your own décor in red, gold or turquoise. 12″ by 18″ $7.45; 14″ by 22″ $9.95. Ppd. Holiday Gifts, HG3A, 7953 Raritan St., Denver, Colo. 80221.



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Wrought iron sconces can be expensive. Save money and reap the enjoyment of putting together your very own. No tools. Assembles in a jiffy. Just add candles for instant wall flattery. Dual sconce kit in black with durable plastic parts. 20″ h. Other designs in free brochure. $2.95 plus 40c post. The Mail Box, Box 225. Dept. M17, New Hyde Park, N. Y. 11040.



Ring of flowers

Handmade beauty from exotic Thailand has colorful porcelain enamel flowers against a white background. A lovely adornment for pinkie or ring finger, formal or informal occasions. Send ring size. Sterling, $5 ea., or golden bronze, $3.50. Ppd. and gift wrapped. For Mother's Day? Lions, Dept. 67HG, 665 Middle Neck Rd., Great Neck, N. Y. 11023.



Carved champion

Magnificent stallion hand carved in Brazilian rosewood or fine American walnut and carefully polished to bring out the richness of the wood grain. He is 9¾″ tall and the base is 9″. "Thunderhead" by famous animal sculptor, M. E. Brasher, $95 in rosewood; $75 in walnut. Ppd. Brasher Wood Sculptures, HG3, Chickadee Valley. Kent, Conn. 06757.



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Not a moment too soon to consider what's here for the jet set: complete bar's in fine looking case of luxurious saddle tan. Holds 3 bottles, comes equipped with four 8 oz. aluminum cups, opener, 2 oz. jigger, spoon-olive fork. Safety latch lock. 11″ by 13″ by 5¼″ $12.95 ppd. Nel-King Products, HNG-37TB. 811 Wyandotte, Kansas City, Mo. 64105.



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We think there's nothing more lovely than a table set with pure white octagon-shaped ironstone. 16-pc. starter set (4 tea cups and saucers, 4 dinner plates, 4 bread and butter plates), $13.95 plus $2 post. 9-cup coffee pot, $6.95 plus $1 post. Designed by Castleton. Catalogue 25c. Sturbridge Yankee Workshop, HG3, 8 Brimfield Tpke., Sturbridge, Mass. 01566.



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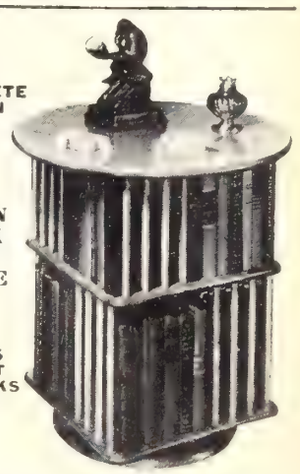
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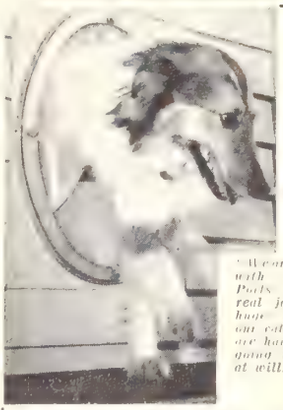
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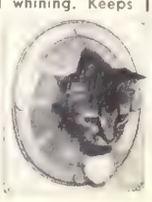


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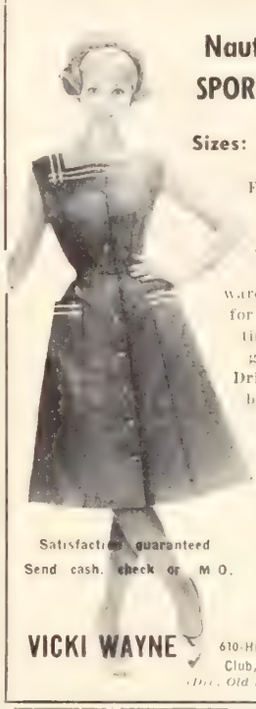
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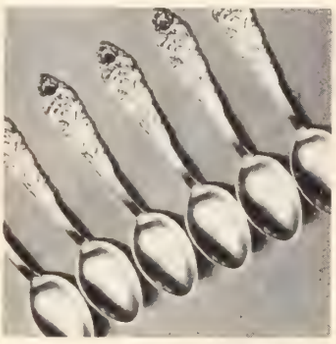
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There's plenty of magic involved in this natural woven rope chair. It gives unbelievable comfort for a chair that folds; it's portable, yet looks at home in a favorite spot in the house; it's adaptable to city or country living. Frame finished in natural walnut. Assembled. $20.95 exp. coll. Catalogue, 50c. Door Store, HG3, 3140 M St. N. W., Washington, D. C. 20007.



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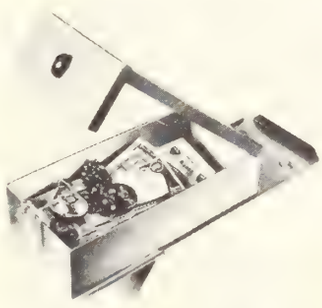
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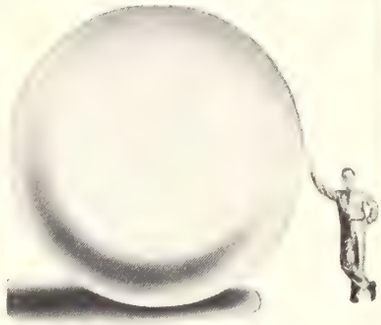


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When it's time to serve that gracious beverage, get out this ceramic teapot, inspired by early American pieces. Assorted roses in a classic design with hand-decorated gold trim help make this time of day more pleasant. Includes warmer, candle holder and candle. Six cup capacity, $5.98 plus 35c post. Helen Gallagher, Dept. 103-4846, Peoria, Ill. 61601.



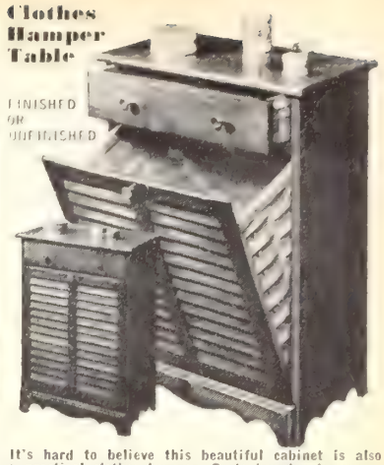
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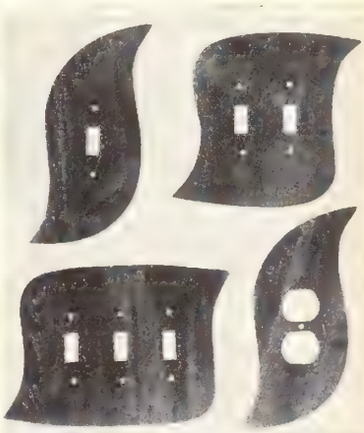


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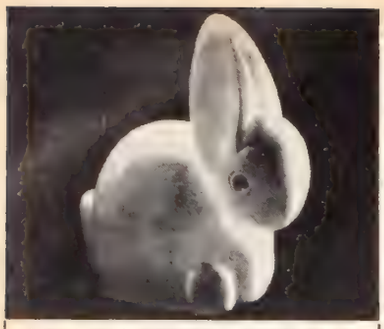


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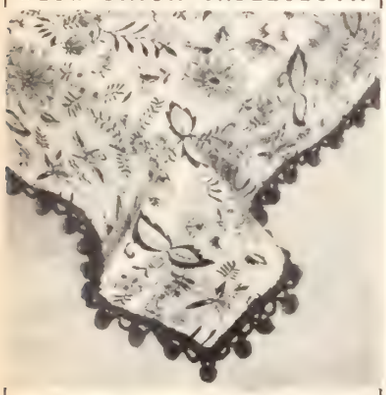
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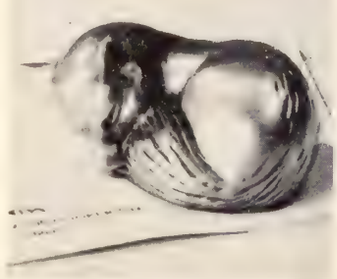
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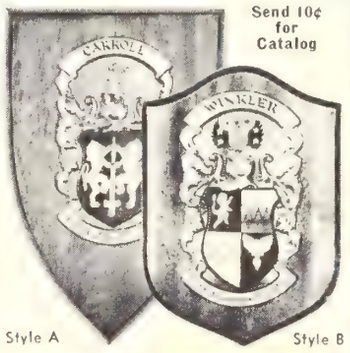
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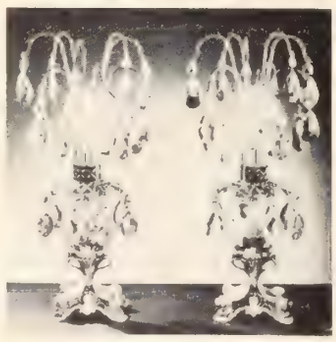
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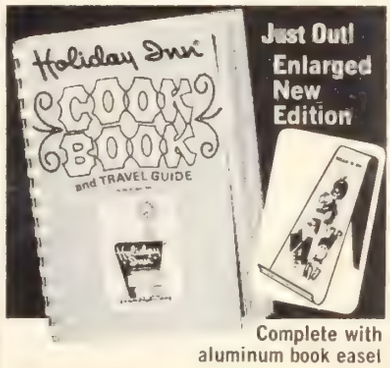


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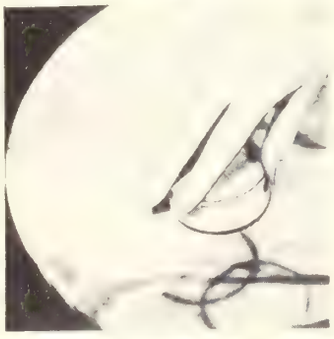
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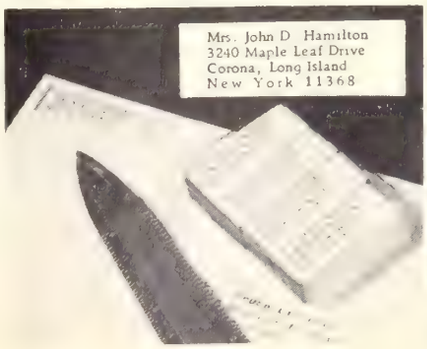


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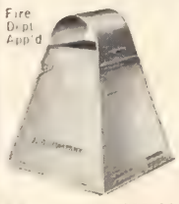


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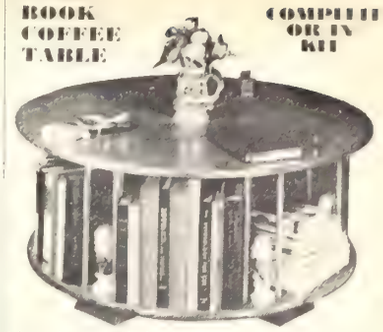
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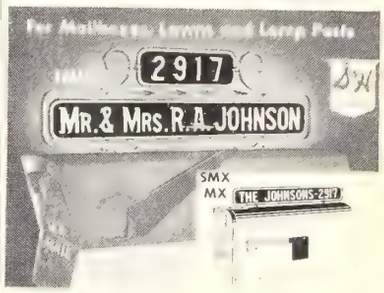
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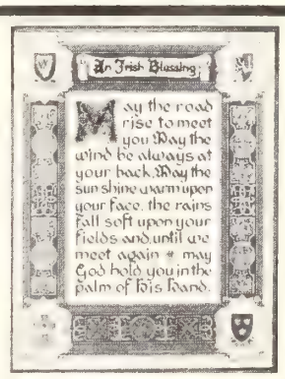
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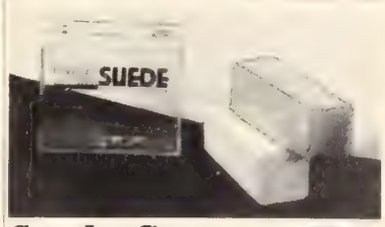
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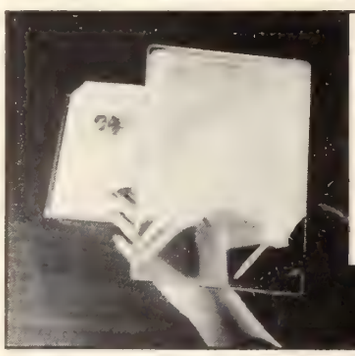
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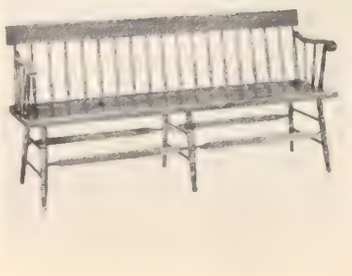


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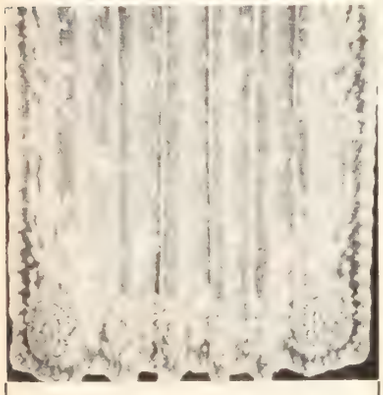
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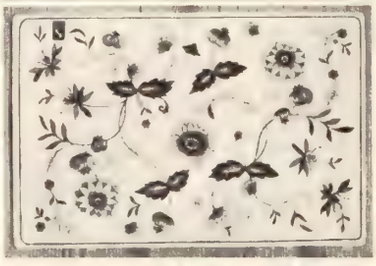
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Time's awasting. Start seeds off in your home now. Transplant later for hardy, healthy blooms with this Seed Starter Kit. Incl. miniature plastic green house, sterile mixture milled peat moss, vermiculite, plant nutrients. Choose Tomato, Bell Pepper, Petunia or Pansy hybrid seeds. Two kits, $1 ppd. Moultrie Manufacturing Co., HG3, Moultrie, Ga. 31768.



Peg the mugs!

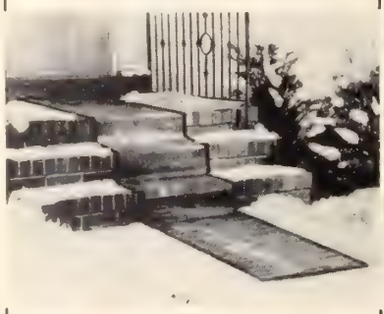
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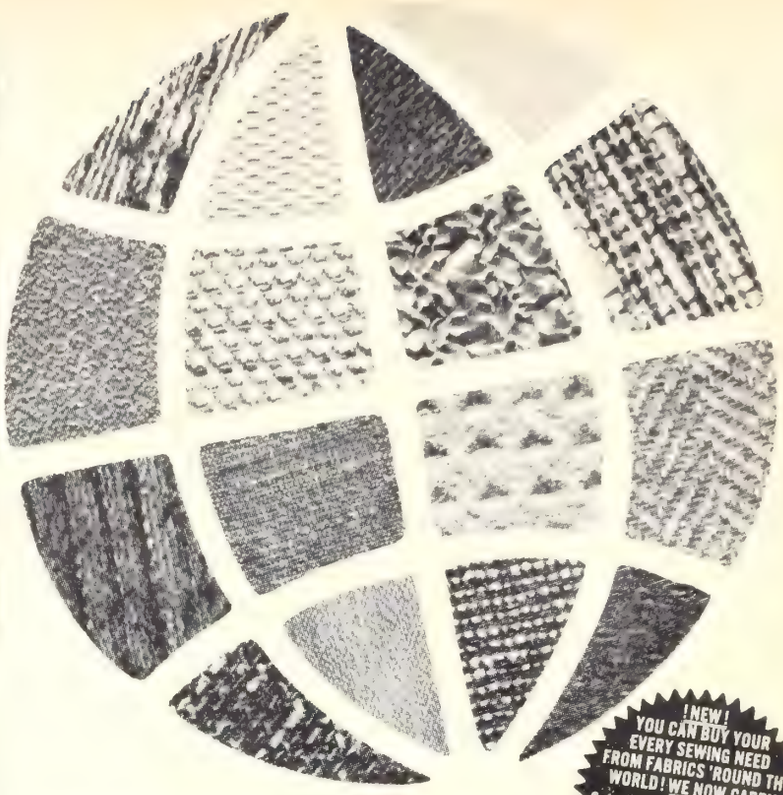
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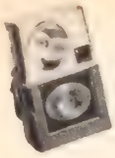
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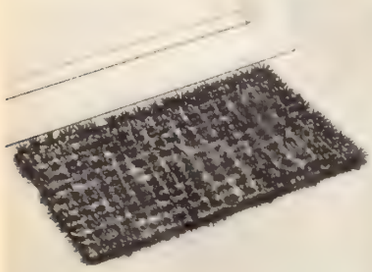
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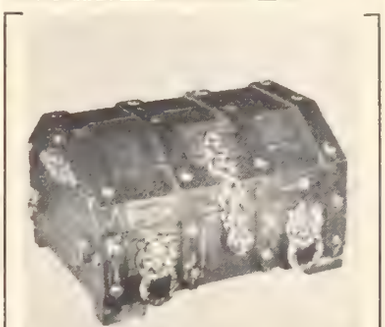
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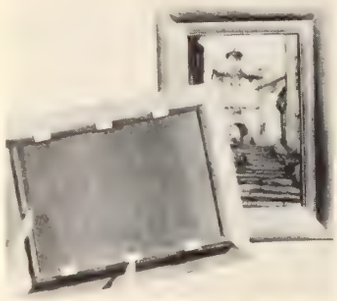
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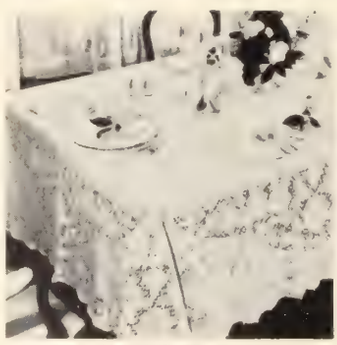
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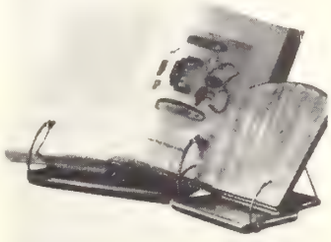
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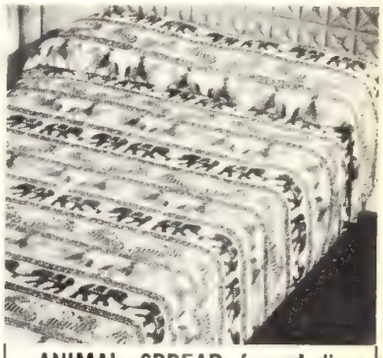


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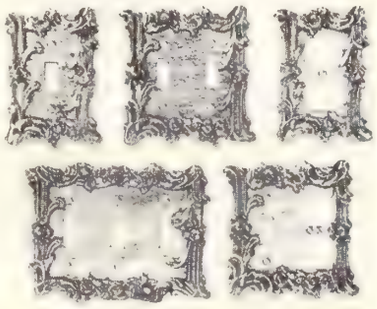
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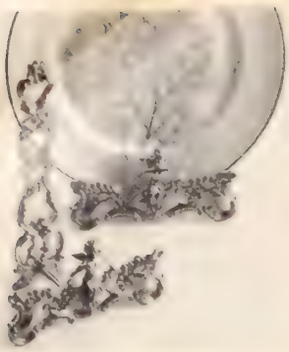
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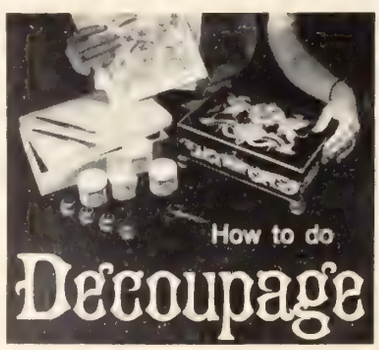
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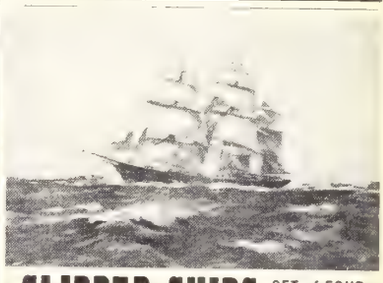
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FINDING YOUR WAY THROUGH MODERN MUSIC

BY FAUBION BOWERS

To many people the words "modern music" are a little terrifying. They see a specter of something grotesque and exceptionally difficult to comprehend. The conviction that they will not, cannot, ever hope to enjoy such music seems irreversible. Nevertheless, more and more audiences today are determined to come to terms with the music of our time. Where once they shied away from anything smacking of the modern, they are now willing to hurdle the differences that time has inexorably brought about in our music. One motivation is simply to keep up with the times, but far more important is the genuine desire to increase the pleasure obtainable from a catholic choice of music. Those good old days in which musical snobs used to say "I never listen to anything written after 1827" (Beethoven's last quartet) are over—and should be.

First, let it be said in deference to the purists, such words as "modern" and "classic" mean little. Today's modern is, hopefully, tomorrow's classic. And since it is a two-way thoroughfare, students continually delight in finding amid the antique modernistic forewarnings, such as the grating (and forbidden) parallel fifths in Bach, the master, and the raucous consecutive sevenths in Guillaume de Machault (which were borrowed by Debussy six centuries later), as well as the hints of a 12-tone scale in the works composed for the virginal by the Elizabethan, John Bull.

Although the classical days were pretty strict as to what sounds were considered agreeable, for around 250 years now the criteria have been fairly lax. No matter what conjunction of tones were assembled, everything seemed to be all right if it resolved into a familiar, sweet-sounding consonance. Next thing we knew, the moderns were giving us the discords and not bothering with the resolution. The strident, unmitigated clash of notes was suspended in place. Where we had been used to hearing triads and concords of three harmonious sounds, as simple as C-E-G, suddenly, it seemed, composers were using every note in the scale—sometimes all twelve of them at once—each defying its "classical" gravitational pull toward its next-door neighbor.

To complicate matters, the vertical complexity of harmonic (or discordant, if you prefer) conglomerations was splintered into rhythmic subtleties so unfamiliar as to be unintelligible. Gone were the *um pah pah, tiddly tum tum* meters which made music so easy to listen to. Now, with the right (i.e., expected) notes gone and time fractured into uneven 5's, 7's, and 9's, and worse, changing every other measure, many an ear witness to the new music quickly lost his way.

But to develop an ear for modern music—or at least to find out what it is all about—you do not have to leap all at once to the music of today's avant-garde and those electronic resources which are shooting our music into the outer space of sound. Instead, start with an easy and painless way of approaching "modern" music, as we normally think of it—with those pieces of its repertoire which are today being called "classics."

The history of so-called modern music begins with the turn of the twentieth century when sound indeed grew harsher, more dissonant—even discordant. Most composers whose lives spanned the two centuries made a tremendous shift from old to new, conventional to iconoclastic, classical or romantic to modern. Not all of them, of course. Some were exceedingly cautious. A timid listener might begin with these latter and wade in gradually to the more adventurous composers. Any number of Janus-headed works—romantic music by composers who looked back to the past and simultaneously to the future—are being frequently performed. Our very youngest contingent of artists are reviving them on their programs. Any musical explorer, no matter how reluctant to listen to the avant-garde, will be cozy in this terrain. All these pieces combine a sturdy classical structure with romantic melody but, since the time in which they were written is the twentieth century, the bracing invigorating oxygen of modernity is also present.

Paul Schoenfield recently performed the extraordinarily com

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MODERN MUSIC *continued from page 122*

plex and gratifying "Variations and Fugue on a Theme by Telemann" by semi-modernist Max Reger. André Watts, the sensational young Negro pianist, made his New York City concert debut not long ago with arch-romantic Rachmaninoff's rare but delectable "Variations on a Theme by Corelli"—Corelli, of course, having lived more than a century earlier than Rachmaninoff. Richard Goode and Peter Serkin of the Marlboro Music Festival in Vermont recorded this year a towering masterpiece: "Fantasia Contrapuntistica for Two Pianos," (Columbia ML-6291/MS-6891), by that eccentric giant of conservative-modern music, Ferruccio Busoni. In it he extravagantly finishes Bach's unfinished, final fugue.

Other composers—Richard Strauss and Jean Sibelius among them—while moving with the changing times, and even helping to change them, never really relinquished the romantic allegiance of their youth. Both are excellent composers for the neophyte to study in order to move from the musical past into the present and future. Two of Strauss's operas, *Elektra* and *Salome*, for example, (finely excerpted by soprano Inge Borkh on RCA Victor LM 6047) dispatch crashing, clashing layers of strident disharmonies. No music in its day was more advanced and no vocal line considered more unsingable. Still the music is romantic in that it is emotional and expressive of ideas and therefore palatable, with careful listening, to the most classically attuned ear. The music suits the lyrics and engenders the emotions which the composer is trying to arouse. (How could the grisly situations to be found in *Elektra* and *Salome* possibly be conveyed with the thorough bass and plagal cadences that Bach and Beethoven used in their conventional church or concert music?) The music of Sibelius, that mighty Finn, who literally commanded a decade of music a few years back, for all its innovation and unusual range, still sighs with the forest wind, the frozen lake, and continual snows of the North. Listen to the enormous Fifth Symphony, conducted by Herbert von Karajan (Angel S-35922). You will easily accept its dissonances and originality, its remoteness and geography because it is aimed at your heartstrings. Sibelius is telling a story and he conveys it through his musical genius. Yet, one-half a century ago, Strauss and Sibelius were considered shatteringly modern.

By standards now prevailing, the true titans of modern music are four other men who inaugurated new sounds and new concepts on which all the rest of the twentieth century built and still is building. They are Claude Debussy, Alexander Scriabin, Arnold Schoenberg, and Igor Stravinsky. Each began as a master of a conventional idiom—romantic, because they were sons of that era—and each ended as an innovator of astonishing and colossal extent. Each of them, too, had to face critical contemporaries who spoke of their music as Shakespeare put it in *Richard II:* "For though music have holp madmen to their wits/In me it seems it will make wise men mad." Ironically, for today's listener seeking to understand the new in music, no gentler or more transparent transitions can be found.

Listen to "Lia's Aria" from Debussy's *L'Enfant Prodigue* as sung by De los Angeles and conducted by the brilliant George Prêtre (Angel S-36105). Don't bother about the lyrics, but let the satin melody and silken harmonies caress your ears. Now, turn to one of Debussy's last works, the strange, pared, cryptic, and thinly precise *Martyrdom of St. Sebastian* recorded by the New York Philharmonic conducted by Leonard Bernstein, with his wife, Felicia Montealegre in the title role (Columbia M2L 353/M2S 753). Here is very modern music of purest water.

For Scriabin, get Sviatoslav Richter's record "Richter Plays Scriabin Etudes" (MK/Abbey 1582). Hear those graceful, elegant pieces redolent with melody and compare this music with Scriabin's Seventh Sonata played by Paul Schoenfield (VLR 1520). The sharply acid harmonies exploit the entire keyboard. The dynamics are firecracker explosive. The climax sounds as if all the bells of Moscow have broken loose and are ringing wildly at once.

Stravinsky, of course, is the most amiable giant of modernism. If you haven't Bernstein's stirring record of *The Firebird* (Columbia ML-5182/MS-6014)—or any other conductor's for that matter—you should get one for both enjoyment and education. After you listen to it, immediately play Stravinsky's *Threni* (Columbia ML-5383/MS-6065), a crisscross twelve-tone work for chorus and orchestra written helf a century after *The Firebird*. You will think the pieces are composed by two different men, and in a way they are. The latter Stravinsky is at least a hundred years more expert, sophisticated, and aware of the further shores of modern music.

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Continued on page 218

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*A*s spring comes in and daylight lasts longer, all colors seem to recover their snap. But some seem to carry sunshine with them, generously shedding stored-up sparkle even when the sun itself lurks behind a cloud. H&G's 1967 palette gives you six of these clear light hues: Azalea, Goldfinch, Parrot Green, Peppermint Pink, Sunflower, Aquamarine Blue. Where could you start more logically to bring their sunshine into a room than at the windows?

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Window wizardry

Wonderful new ideas for colors, designs, materials, and optical illusions

The first thing you notice when you walk into a room is very likely to be the windows, since you are almost sure to be facing them. Hence the effectiveness of the window treatments can easily mean the success of the whole room. If its proportions are less than pleasing, the window treatment can correct them. If the view is uninspiring, curtains or blinds can obscure it. If the furnishings have no common bond, an aptly designed window treatment can provide unity. And if the room is short on color, the windows offer an excellent place to introduce it or to bolster whatever colors are there. No rules limit the ways or the means. You can frame the windows in more of the same vivid print that covers your chairs and sofas. Or you can restrict pattern to the windows, choosing for your curtains or shades a print that repeats every solid color in the room. If you prefer unpatterned fabrics at the windows, you can continue the wall color, thus boosting its strength. You can veil your windows in the room's major accent colors, or, in a room confined for the most part to wood tones and white, you can settle on the window areas as the *only* spots for color. Starting here are twenty-four fresh ideas for curtains, shades, and blinds, among which color plays every imaginable role at every imaginable type of window.

A frame of sunshine colors *softens the aspect of the sliding glass doors in Mr. and Mrs. Edwin Earl's poolside party room in Pasadena, Calif., without impeding either the view or traffic to the terrace. The overcurtains in H&G's Azalea, Goldfinch, and Parrot Green are permanently tied back, and form daytime shields for the sheer white curtains that are drawn across the glass at night. Fetching detail: the shape and cutouts of the Goldfinch-lined valance is repeated in a second, all-Goldfinch valance at the outer edge of the porch roof. Interior designer, Jamie Ballard of The Staircase, Inc. Paisley-patterned sailcloth in curtains and upholstery by Woodson.* *For shopping information, please turn to page 192.*







Sliding screens *paneled with closely gathered fabric span one wall of the Louis Stillers' New York City living room, masking the unstimulating view of a nearby apartment building. But the fabric—a drip-dry polyester in H&G's sunny Goldfinch—is sheer enough to admit plenty of light and easy to whisk off the rods (mounted on backs of screens) for washing. The screens, finished to match barn-siding wall paneling, also conceal radiator and air conditioner. Interior design by Robert Moore. Tergal voile by Bloomcraft.*

A false wall *with openings designed to match the panels of the adjacent oak boiserie gives entirely new proportions to three unsymmetrical windows in a living room. Floor-length curtains printed in Blueberry and brown are fixed in place, but café curtains slide back for easy access to the radiator and hi-fi equipment they screen. When Roman shades are drawn up during day, the window areas they expose are the same size although actual windows are not. Interior designer, Renny B. Saltzman. Printed linen by Brunschwig & Fils.*

Wood frames marry curtains to architecture



Striped Roman shade *brings a Sunshine Color—H&G's Goldfinch—to the window of a study where bookshelves would crowd floor-length curtains. Interior designer, David Eugene Bell of Bloomingdale's. Fabric by Brunschwig & Fils.*



Balloon-puffed curtains *and a slashed valance of taffeta frame silk moiré shades in Mr. and Mrs. Herbert Lane's dining room in Forest Hills, N. Y., blend window bay with room. Interior designer, Angelo Donghia, Burge-Donghia. Clarence House silk.*



A shaft of chintz *to match the covering of the sofa shades a ceiling-high slot of a window which was added to a Long Island game room to bring more light to a dark corner. Interior designer, Melvin Dwork. Clarence House fabric.*



One print, three times*—in curtains, in shades, in cushions topping radiator enclosures—gives added stature to small windows in a dining room. Roll covered with matching linen makes neat heading. Interior design by Burt Wayne. Brunschwig fabric.*



Twin curtains and shades *plus a pair of armchairs, all in a print echoing the Tangerine burlap on walls of a study, blend into background the one awkwardly placed window. Interior designer, Angelo Donghia of Burge-Donghia. Brunschwig print.*



Pull-up and pull-down shades *at a wind wall are a highly flexible means of adjustin light, providing privacy. In H&G's Antique they make a quiet transition from outdoo colors to vivid indoor hues. Interior designe Paul Krauss. Joanna Western shades.*

You can use shades with or without curtains



Louver-like folds of fabric *held in place by wrought-iron rods with decorative finials keep out the sky glare from fashion designer Anne Klein Rubinstein's Manhattan penthouse living room. Since the window looks out on a terrace high above the neighbor's view, no adjustable shades are needed for privacy. Interior designer, Burt Wayne. Dan Cooper fabric.*



Simple fold-back shutters *of natural pine control the light in interior designer Joseph Braswell's New York living room without competing in any way with the beautifully proportioned floor-length windows. Well-scaled frames were painted white for maximum contrast with Black Pearl walls. Shutters by Ferret Installations, Inc.*



ng-high screens *covered with*
ing black vinyl stand in lieu of
ins in front of three small windows in
ner Hubbell Pierce's New York apartment.
ght, screens are pulled together to
a shiny black wall. Vinyl by Gilford, Inc.



A modern hand-woven shade *of cotton, linen, hemp, and wood is the only hanging at the arch-framed window in Mr. and Mrs. Elias Pinto's New York library. Arch is cut in a false wall. shade mounted in back. Interior designer, Edward M. Benesch.*



Sheer curtains *printed in Bluebell and Empire Green draw across the French doors in the William M. Meehans' East Hampton, N. Y dining room, but stop short of the large fixed window added to expand garden view. Interior designer, Jessica Rummel. Eaglesham fabric.*



lpapered panels *flanking ordinary*
le-hung windows suggest overcurtains,
t the room's color accents: Goldfinch
llows, Bronze Green of carpet.
r white curtains create illusion
windows go from ceiling to
. Interior design by Altman's.



Treillage and Sunshine Color *reshape the windows of a former sun porch. Goldfinch curtains draw back of vertical panels of treillage; areas behind other panels are painted same color. Interior designer, Melvin Dwork of Burge-Donghia. Batiste by Henry Cassen. Inc.*



Hinged wire-grille doors *backed by sheer fabric mask a nondescript window in Dr. and Mrs. Bertram J. Gosliner's New York apartment. Three-panel doors open at center, fold back to wall. Lower tier conceals radiator, hi-fi speakers. Interior designer, Julia Gosliner. Schumacher fabric.*

WINDOW WIZARDRY *continued*

Accent a handsome window; mask an awkward one

Seven great ways to brighten your windows with H&G's Sunshine Colors

DRAWINGS BY ROBERT MARTIN





Free-hanging unpleated panels *of fabric that slide back and forth on ceiling tracks can frame a window with color by day, cover it completely by night. This method of hanging is a particularly good choice for a bold pattern that might be obscured by folds—such as the tropical bird print in Parrot Green, Lemon Peel, and Sunflower that covers chairs and sofa and is repeated at the windows of this country game room. Curtain tracks are concealed by bamboo-framed rattan cornices to match the painted rattan furniture that fills the room. Cyrus Clark fabric; Paneltrac hardware by Kirsch.*





A pleated Roman shade *in a sunny print to match the slipcovers makes a quick-switch summer window treatment for a living room. When the Goldfinch and Parrot Green covers are removed from the Fern velvet loveseats, the tall floor-standing screen and its mate can be moved close to the window to flank alternate shade of heavy white silk banded in Fern. Waverly fabric.*

Bright striped curtains *to match the wallcovering give a fresh, crisp, bandbox-lining look to an entrance hall. The curtains are made with strap headings, and the same Goldfinch and Sunflower stripe is used for the tiebacks and to cover the curtain pole and panels of the front door. Ceiling-to-floor curtains also frame doorway to living room. Bloomcraft fabric.*

For shopping information, turn to page 192.



Identical curtains with swag valances *fram*
both window and bed in a softly feminine bedroom
The Dacron fabric printed in Azalea and Peppermi
Pink is sheer enough to tie into soft bows, and so easi
washable that it can be used lavishly without an upke
problem. At the window: a broad shade in the paler hi
of the print. Printed fabric by Cohama; shade by Brenema



An exuberantly shaped valance *gives importance to curtains that must stop short at a window seat. The sheer fabric in Aquamarine Blue printed with Azalea, Jade, and Forget-Me-Not is gathered very full in the draw curtains and again for the bed skirt. Fortrel print by Cohama.*





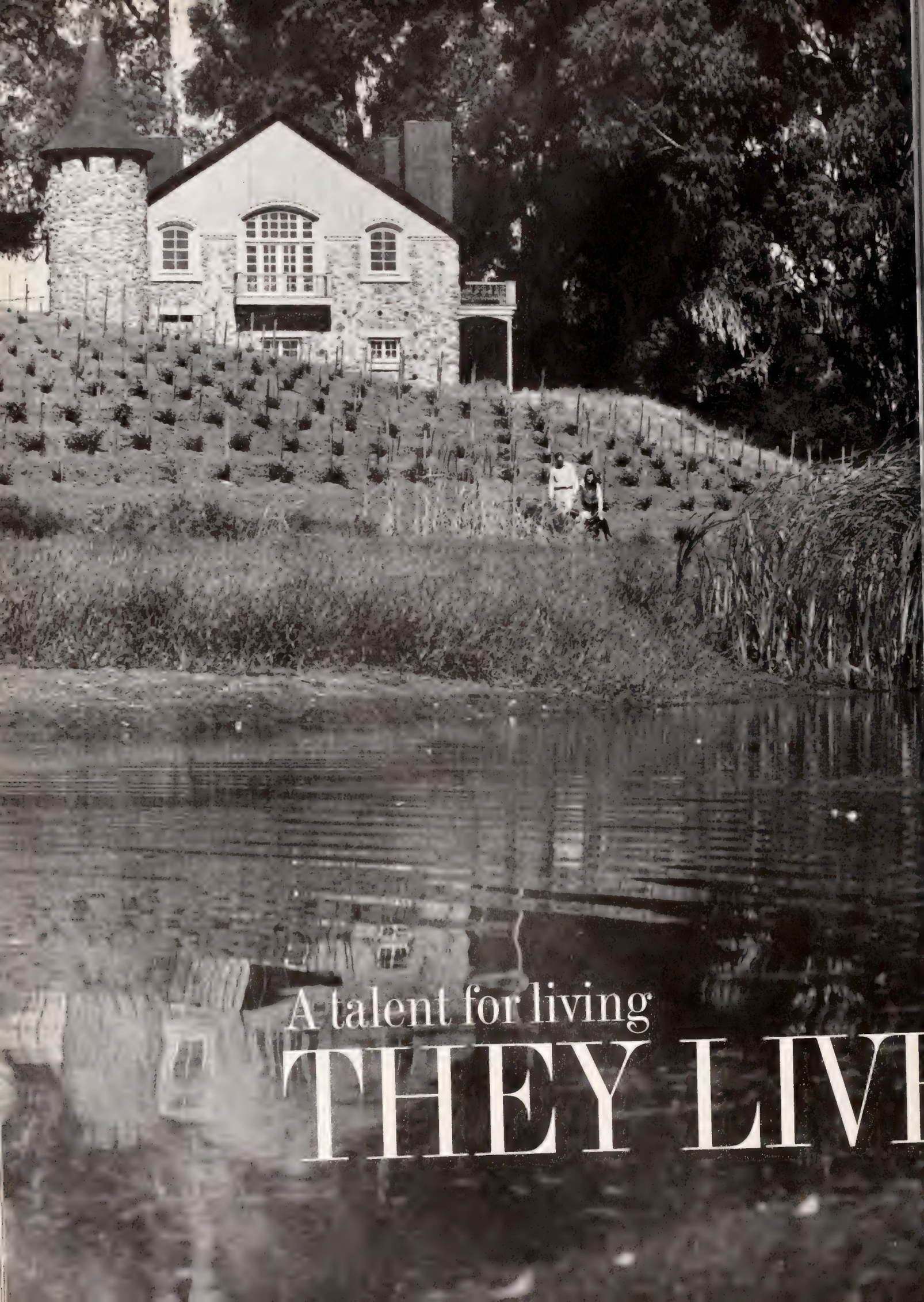




Floor-length café curtains *enlarge the scale of small windows that actually stop at a high sill. Sheer Sunflower batiste admits a sunny glow of light even though it covers the window for privacy. Stationary overcurtains of Sunflower and Lemon Peel print, hung from short poles mounted close to ceiling molding, make room look much higher. Dacron batiste and sheer Dacron print by Berkshire-Hathaway.*

A clean sweep of one fabric *from ceiling to floor and wall to wall provides an uninterrupted background of pattern for a study in which all the other furnishings are plain and tailored. The Parrot Green and Aquamarine Blue flame-stitch print covers the box frame around the windows as well as the wall between, and makes the shirred floor-length curtains at each side. Printed Fiberglas by David & Dash.*

For details on the curtain hardware used on these and the two preceding pages, please turn to page 202. Shopping information, page 192.



A talent for living

THEY LIVE



SITE PAGE: *The old winery the di Rosas transformed into something f a French fairy tale. The style is an apt one for Napa Valley which, its mistral-like wind and gnarled olive trees, resembles Provence.*

ABOVE: *Thirsty, but faithful to the grape (in this house, martinis are sacrilege), the di Rosas sample a red wine from a neighboring vineyard. Three years from now, they will start harvesting their own grapes.*

Two things to aim at in life, according to the late philosophical essayist, Logan Pearsall Smith, are first, to get what you want; and after that, to enjoy it. The second calls for considerably more talent, but it is a talent with which Carolyn and René di Rosa are bountifully endowed. It took them a while to know what wanted and longer to get it, but their enjoyment began the day, about three years ago, when they moved n San Francisco to the old Napa Valley winery they had bought and rebuilt, and set themselves up as grape vers, dog breeders, geese raisers, peacock fanciers, and art collectors. Their dogs are Labrador retrievers, but ead of being called Nanook or Joe, each is named after a regional grape. The di Rosas fancy peacocks because 're pretty, and geese because they're clowns. They love modern sculpture, collect it as some people collect a, and keep most of it outdoors in a parade that begins at the entrance gates and seems never to stop. Mad for ous oddments and contemporary painting—op, pop, anything that titillates them—they buy like eager chil- and display their prizes with the skill of a Bernard Berenson. They care nothing about genre, but hang or ch what they like, where they like, and somehow, like perfectly tossed dice, the result is a winner. *(Continued)*

AS THEY LIKE

"Winery Lake," Carolyn and René di Rosa grow grapes, raise geese, collect art, and enjoy an exuberant life

Feeling "hemmed in" in San Francisco, the di Rosas bought the Napa property to build a country *pied-à-terre,* only to discover that they were caught in a tender trap: a place to put down roots—their own and, later on, those of the grapes that were to become a passion. Since it will be three years more before the vines come to fruition, they are devoting the waiting period to an intense brushing up on their enology. Their previous knowledge of wine assured them of ordering the right years in restaurants, but was quite bereft of the answers to such sticklers as how many vines will grow on an acre (540), or exactly how you operate a tractor-mounted auger.

As detached as scientists about their grapes, they are utterly relaxed about their other possessions. Because of their love of miscellanea, their furniture is riotously polyglot—Spanish, Italian, French, a bit of Early American. And they see no reason at all for not hanging eighteenth-century Italian altar cloths on a spiral iron staircase that once curled up to the slightly blowsy dressing rooms of the Alcazar theatre in San Francisco. It now goes up to a balcony, down to the wine cellar. (*Continued*)



LEFT: *To spike the front entrance, the di Rosas have stationed there two welded constructions—James Melcher's "Earth," and a towering pylon by Charles Roff. Guests use the front door; dogs, who have size-12 feet, usually muddy, have strict orders to stick to the tower door.*



RIGHT: *Fireplace caryatid is one of a pair Mrs. di Rosa bid herself hoarse for when William Randolph Hearst's fabulous collection at San Simeon went on the block. Church figure came from the Philippines; mask is by James Melcher.*



LEFT: *The di Rosas permit the peacocks, "as vain as two Bernhardts," to strut where they will in elegant contrast to the geometry of the modern sculpture. All pets roam wherever they like—dogs, geese, and an adopted lamb who likes to curl up on the porch like a doorstop.*



BELOW, CENTER: *On the shore of the pond they use for swimming, Mr. di Rosa built a sunning deck for picnicking and diving. Its storage pit holds cushions, towels, and (it's a long walk to the house) a little refrigerator for food and potables.*



BELOW, RIGHT: *A favorite sculpture by a duo, Joe Benkert and James Crawford.*

ABOVE: *As a background for their lively and highly diversified collection of paintings, the di Rosas had one wall of the living room paneled in pale redwood board-and-batten. The balcony's balustrade they literally snatched from the wreckers when, one lucky day, an old campus building at the University of California gave way to something less Edwardian.*

RIGHT: *Tucked into a corner of the living room are two sofas—one for him, one for her—covered in natural linen. But when the mistral is blowing and the di Rosas want to toast their toes, they warm up baronially on the antique Spanish settle, square in front of the fireplace.*

BELOW: *Water pump looks not so much like a pump as like a moon rocket. Camouflage is by a friend, artist Tom Nuzum. "We have to have it, but pumps are not a thing of beauty."*









RIGHT: *Sunday is the di Rosas' favorite day for entertaining. They put Spanish benches and tables end to end in the living room to form a board with the pleasantest groan in the valley. By themselves, they dine at one end of one table—always with Robert Arneson's ceramic sculpture, "Six-Pack," as a centerpiece.*

BELOW LEFT: *Walnuts are a local delicacy, and at nutting time the di Rosas hoard them away like squirrels—fodder for a winter-long succession of Mrs. di Rosa's justly famous tortes and cookies.*

BELOW CENTER: *In the kitchen, the di Rosas breakfast at a little Queen Anne table partnered in typical "non-match" fashion with French Provincial chairs. Mrs. di Rosa puts lost peacock feathers in a Tiffany vase, yellow daisies in a silver pitcher. Mysterious rope in doorway goes up to the bell the couple installed in the tower. A good yank brings dogs and their master to meals.*

BELOW RIGHT: *Between chores, Mrs. di Rosa takes a breather on the deck. Poised for a double gainer is Pinot Chardonnay, one of the blonde retrievers (his black counterpart is Pinot Noir). Off in the distance, the di Rosas have planted a sculptured fantasy of metal by David Lynn.*















ABOVE: *In his cellar-museum, René di Rosa cocks a speculative eye at a siphoned-up sample of wine still aging in its cask. To a true enologist, the color of wine is quite as important as bouquet.*

RIGHT TOP: *Typical di Rosa still life, old wine vat and French demijohns in woven wicker overcoats.*

RIGHT: *Thoughtful gift to the vintners from their good friend, sculptor Nancy de L'Arbre, was the pair of bottle panels she designed to flank two old Spanish doors.* RIGHT BOTTOM, *between the foyer and living room. The bottles (real ones) are mounted in sheets of opaque glass like flies in amber.*

When Carolyn di Rosa, who is the artist of the family, isn't working on a collage or a piece of sculpture (or doing the laundry), she turns chef in the grand manner. "Except for Chinese cooking, which I had to take a course in," she is self-taught and has developed on her own the expertise of a Cordon Bleu. There is always a kettle of ambrosial soup simmering on the back of the range, and fresh bread just out of the oven. If guests are coming, there may also be that despair of so many cooks, a *croquembouche*, throned like royalty on a shelf. "If you can make one of those, you can make anything!"

Her husband's atelier is the old cellar, where he has his office, his collection of old wine casks and corkers, and "because they make me chuckle," a stately trio consisting of an ancient doctor's carriage, a hunter's carriage, and a tatterdemalion old surrey, fringed to the ears.

The house itself, designed by architect Francisco Centurion and built on the old winery foundation, retains as much of the original stonework as could be salvaged and strengthened with concrete posts and beams. The century-old stones have walled not only the original winery, but a granary, a mill, a mushroom cellar, and finally, until revenue agents drummed it out of business, a highly successful but illicit brandy mill.

(*Continued*)





LEFT: *To soften the severity of th master bedroom's stone walls, Mr. di Rosa swathes the bed with chi chilla and ermine throws ("bot fake, but who cares?"). Hung ju for fun, the wrought-iron screen half of a pair of old Spanish gates chandelier once wafted incense i an Italian church. Out on the ba cony, a pop concrete sculpture b John Rhoder entitled "Jailhouse*

BELOW, LEFT: *High in the bell towe the di Rosas have circled the be with an antique wrought-iron pa pit. Like the fireplace caryatid it was once part of the magnifice flotsam and jetsam of San Simeo*

BELOW, CENTER: *Walking the dog the couple pause for a moment wi Pinot Chardonnay, Pinot Noir, a Chablis, a tired young lady who, this sitting, was getting ready present Napa Valley with the bless event of a whacking octet of puppi*

BELOW: *Delightful trio—lemons a daisies on an antique milking sto*

OPPOSITE PAGE: *A sculptured mon lith by Joe Carrari is the di Ros way of paying homage to what th call their "Van Gogh landscape*

OPPOSITE PAGE, BELOW: *Amused b their geese, the di Rosas call th birds their "Napa Swans." A b less permanent than sculpture, th happy gaggle leads the good old a serine life of Riley while they ma*

Up with the birds, the di Rosas go about their appointed tasks like joyous demons. He may spend the day on a tractor while she waxes floors, bakes bread, or cuts out a new dress. Lunch may be a quick picnic by the lake, and dinner—much more leisurely—fairly early. By eight thirty, they are in bed, blissfully tired. Never, however, are they fanatic about work. They take little respites to swim, play with the dogs, cosset the geese, or simply laze away an afternoon in the sun. Once every two months or so they drive to San Francisco to shop, sample a new restaurant, go to the theatre, or visit friends. Because they have a crew and an expert foreman for the vineyard, they can spread their wings whenever they feel the itch of wanderlust. You may see them in the village one day, buying grape stakes, and two days later in Rome, dining at Tre Scalini. They have learned that the simple life is best when it is spiced a bit with the quickened rhythm of change.



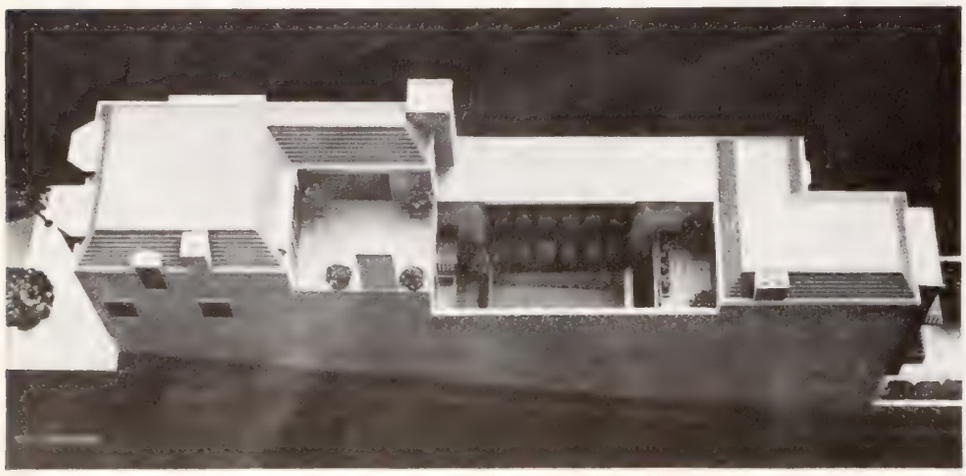






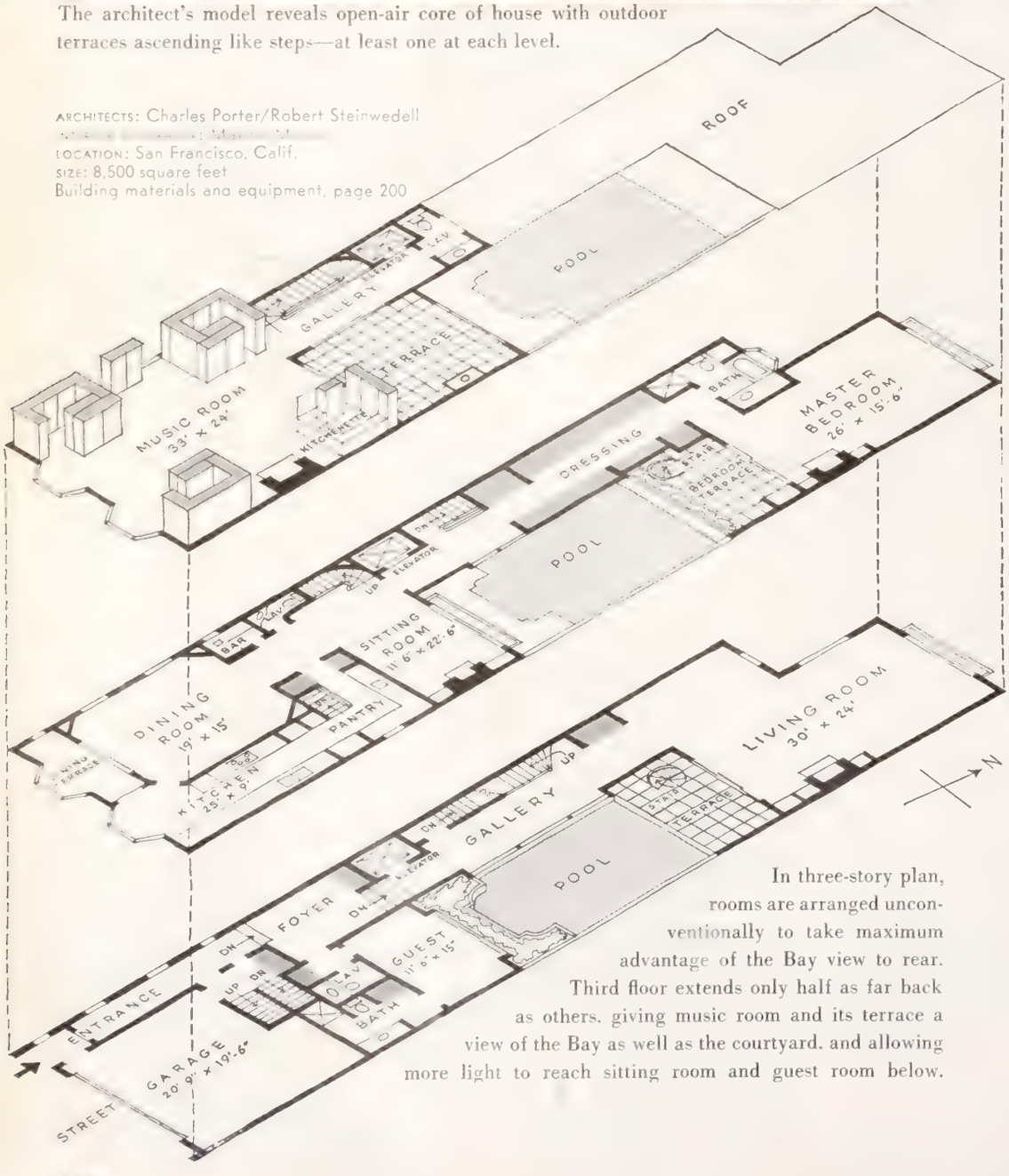
Neither a narrow lot nor limited cubage faze ingenious planners who know how to stretch space and open up views by building upwards

There is always room at the to



The architect's model reveals open-air core of house with outdoor terraces ascending like steps—at least one at each level.

ARCHITECTS: Charles Porter/Robert Steinwedell
LOCATION: San Francisco, Calif.
SIZE: 8,500 square feet
Building materials and equipment, page 200



In three-story plan, rooms are arranged unconventionally to take maximum advantage of the Bay view to rear. Third floor extends only half as far back as others, giving music room and its terrace a view of the Bay as well as the courtyard, and allowing more light to reach sitting room and guest room below.

One of the basic and most welcom achievements of contemporary d sign is the way it has opened up today house to the outdoors. But for this delig ful indoor-outdoor entente, you ne plenty of land, and as every site shopp soon discovers, desirable land is becomi a very scarce commodity. How can you g generous living space, privacy, and p pinquity to the outdoors, too, when you a confined to a city lot only 25 feet wid This San Francisco town house offers cogent answer.

Although the 25-by-137-foot site f which it was designed commanded a supe view of San Francisco Bay to the rear, fronted on a traffic-filled street and w almost completely walled in at the si by adjoining houses. There seemed place to go for space but up, and no p sibility of opening up more than a cou of rooms to sunlight and view. The arc tects, Charles Porter and Robert Ste wedell, did build up—three stories abo street level. At the same time, they a managed to give almost every room in house not merely a wide view, but dir access to outdoor living space.

The key to their accomplishment i central courtyard with a 15-by-23-f swimming pool which every room exc dining room and kitchen overlooks. Oth wise, the house occupies every inch the site from lot line to lot line. A in front, the second and third stories ha been pleasantly extended by twin bay w dows over-hanging the street. (*Continue*

Swimming pool, bordered with potted pla and fed by a spouting swan, has the look an indoor water garden although it is c pletely open to the sky and an import source of light for rooms that face it. At are glass-walled galleries that connect fr and back rooms. From master bedroom race, a spiral staircase descends to terr outside living room so swimmers can down to pool without going through ho



The house opens to two vistas—one natural; one man-made

The house is the home of a singer who concertizes as much in Europe —perhaps more—as in the United States. He entertains a great deal in a variety of ways, and the house gives him a variety of rooms each admirably suited to a different need. For musicales, he uses the first floor living room which enjoys two contrasting outlooks—from one end an intimate view into the flower-and-water-filled court; from the other, the spectacular panorama of San Francisco Bay and the Golden Gate Bridge. There are two pianos in the house, one here, one in the music room, and one or the other is being played most of the time. (*Continued*)

At one end of living room, *below*, sliding glass doors lead out to a palm-filled terrace which looks across pool to guest bedroom, and, above it, the balconied sitting room.





The other end of the living room, *above* and *right*, is also opened up by floor-to-ceiling sliding glass doors which are possible on this constricted site because it slopes downward toward the rear and because a vest-pocket balcony could be built outside for safety and privacy. Door frames lacquered black provide sharp accents to the gray-walled room with its nicely detailed white moldings and antique stone mantel. Panels on each side of the fireplace are barely detectable doors to closets designed to house firewood and books.



The location of the sitting room next to the dining room on the second floor makes that floor the equivalent of a self-contained apartment (see plan, page 148). Paneled in pale straw-colored ash, the sitting room gives the host an inviting place to welcome dinner guests and serve pre-dinner drinks. The high, wide window opens to a balcony overlooking the pool court. Curtain tracks are neatly concealed between the ceiling cornice and the panel above window. Floor, like most of those throughout the house, is of walnut-stained oak. The paintings, except for the two largest, Elizabeth Charleston's "Evening Floral" and a Voyet still life, are the work of the singer as a boy of twelve.

PHOTOGRAPHS BY MORLEY BAER



On the second floor: a cozy sitting room and minuscule bar

The bar, which is equidistant from dining room, sitting room, and serving pantry, conveniently doubles as a wine cellar. Measuring only 24 square feet (and every inch of it painted firecracker red), it is nevertheless big enough for mixing and washing up and contains an abundance of storage for glasses and liquor as well as racks for wine.

Even the dining room has an open-air annex



Double-paneled doors open to dining room from the hallway which adjoins one end of the ash-paneled sitting room. Trellised bay beyond glass doors provides ample light, although dining room is used mainly in evening.

Alfresco breakfast alcove, *below*, outside sliding glass doors of dining room, has nothing but wood grillwork to keep out San Francisco's clement air. On fogless evenings, the alcove-bay is also a snug aerie for dinner-for-two.

Although the dining room is at the front of the house and, like the kitchen, has no view of the pool court, it, too, has been endowed by ingenious planning with a tiny terrace—a porch, actually, since most of it is recessed within the perimeter of the house. But at the front it is enlarged by a projecting oriel-bay of the type contemporary architects are using increasingly to expand space, as H&G reported last month. In this instance, however, the tall openings, screened from the street by latticework, have no glass, so the space is in fact outdoors. At one side is a door to the kitchen and, opposite the latticework, a wide sliding door to the dining room.

In fair weather the dining terrace is a lovely place for breakfast—a sun-dappled spot to enjoy, as the cloistered Moslem women do, the pleasure of being able to look out without being seen. For inclement days, there is an alternate breakfast area behind glass in the twin oriel window which opens up one end of the long narrow kitchen. The other end of the kitchen opens to a pantry ell which is almost as large again as the kitchen proper.

The dining room, lacking a view to give it visual excitement, is rich with color. Its longer walls are covered with rosy burlap stenciled with raspberry red pineapples, and four short diagonal walls that cut across the room's corners are painted raspberry. In dramatic contrast, the master bedroom at the other end of the second floor is mostly white and, like the living room below it, flooded with light from two sides. (*Continued*)



At front of house, *below*, twin tiers of oriel windows overhang street, expanding square footage of the two upper floors (see H&G, February, page 144). Against creamy stucco walls, treillage painted black gives house a Moorish air. Lower left oriel is actually the breakfast porch, *right*.



Master bedroom opens wide, has privacy, too

Courtyard end of bedroom, like the living room beneath it, is extended by a flower-bordered terrace which can be used for sunning in complete privacy, since outside wall of pool court is topped by a latticework fence. Brass mantel is flanked by concealed cupboards for books and logs.

Sliding glass doors at the Bay end of bedroom open to another of the little balconies that make glass to the floor practical. Built-in bookshelves are topped by cane-fronted niches that hold the speakers for the music system. Old French armoire opposite the beds houses a record player and TV.

Even the adjoining bathroom has view of the Bay, thanks to its marble-silled oriel window. English tub, enclosed in beige marble, is a luxurious 6 feet long and is equipped with fittings in a bronze finish.







The top floor is ingeniously planned for music—live, written, recorded

One of the advantages of going up for space is that you can have as much as you can climb or ride to. In this house, an elevator next to the stairwell takes you to the third floor, which consists of one huge 24-by-33-foot room plus a sizable terrace overlooking the pool. Here the singer has established a Parnassus devoted entirely to making, recording, storing, and listening to music. Since his collection of discs, tapes, sheet music, opera scores, and books on music is fantastic, it called for mammoth storage facilities. The answer was four walk-in storage stacks, one in each corner of the room. Shaped like a G (or a G in reverse), each stack is specifically designed to accommodate one type of thing or another on both its inner and outer walls. And every last item cached so neatly in the four stacks is meticulously indexed.

Because so much time is spent in the music room, it is not only a musica arsenal and efficient workroom, but a comfortable living room as well. A deep scotia molding emphasizes the room's massive scale and makes the tray ceiling of white-painted rough-sawn fir seem to float above the door-high stacks. Acoustically, the combination of non-sound-reflective walls (because broken up by book-filled stacks) and moderately reflective ceiling are close to perfect for a musician. His favorite piano has plenty of room to itself between the pair of lat ticed bay windows overlooking the street





Storage is varied but concentrated

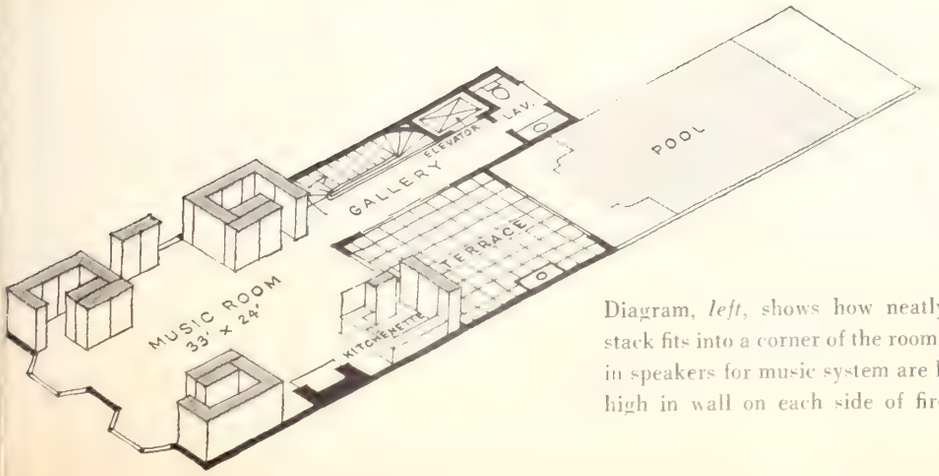


At terrace end of room, *above*, storage stack at right shares the sublime with the pragmatic. Here are recordings, books, and several book-shelf feet of bound press clippings. But hidden in the curl of the stack is an unmusical core—a kitchenette from which lunch is often served to the work table facing terrace.

Stack in opposite corner, *left*, near staircase, holds more recordings, catalogues, musical biographies. On its outer wall is a bulletin board for announcements; programs, *et al.*, and a series of drawers—small ones for index cards, big shallow ones for musical scores and manuscripts.

Stack, *below*, near piano keyboard, houses scores for every operetta Victor Herbert ever wrote, plus oratorios and more LP's. Companion stack at street end of room (see *opposite page*) is recording center, includes built-in record player, tape deck, tuner, controls. The tapes are stored in the lower drawers.





Diagram, *left*, shows how neatly each stack fits into a corner of the room. Built-in speakers for music system are located high in wall on each side of fireplace.

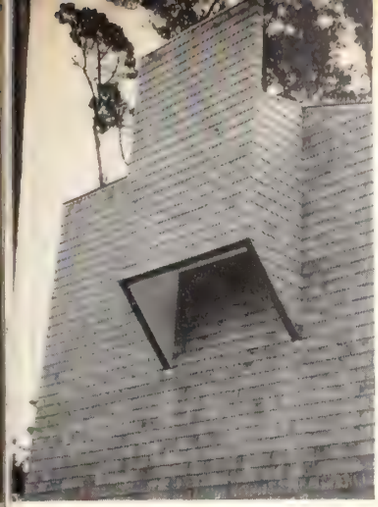
A box house unboxed

by adroit juggling of heights

By approaching the allocation of space in a fresh way, architects Moore, Lyndon, Turnbull & Whitaker have come up with a wonderfully fresh house in Monterey, Calif., for Mr. and Mrs. Sam P. Karas and their three daughters. Outside dimensions of 28 by 30 feet do not, as a rule, offer the ultimate in spaciousness. Most houses of this size end up as boxy little structures with small, low-ceilinged, claustrophobic rooms. The Karas house does not. Modest in cost, with cedar-shingled exterior walls and roof, and interior walls of rough-sawn redwood plywood, the two-story house is laid out around a central core consisting of the kitchen, a bathroom, and the fireplace chimney. This arrangement is not at all unusual. What is unusual is the way the architects have created a low-ceilinged area around the fireplace, then allowed the ceilings for the adjoining areas to soar up to 17 and 26 feet in height. The stairway to the second floor ends in a wide, mezzanine-like landing that bridges the high areas, and from there a ladder climbs to a little crow's-nest loft. As a result, the family can enjoy either the exhilaration of height or a cozy-cave sense of shelter in less than 1,500 square feet. (*Continued*)



Raftered living room, most of it conventional in height, forms an L around the adobe fireplace which was designed by Big Sur artist Rick Masten, cast like a sand sculpture right on the living room floor, and set in place after it dried. Smaller opening at right of hearth is for barbecuing. Redwood was chosen as the interior wood because it takes care of itself. The Karases will never have to paint, mow the lawn, or tend shrubbery. Their garden is a fragrant bed of pine needles.



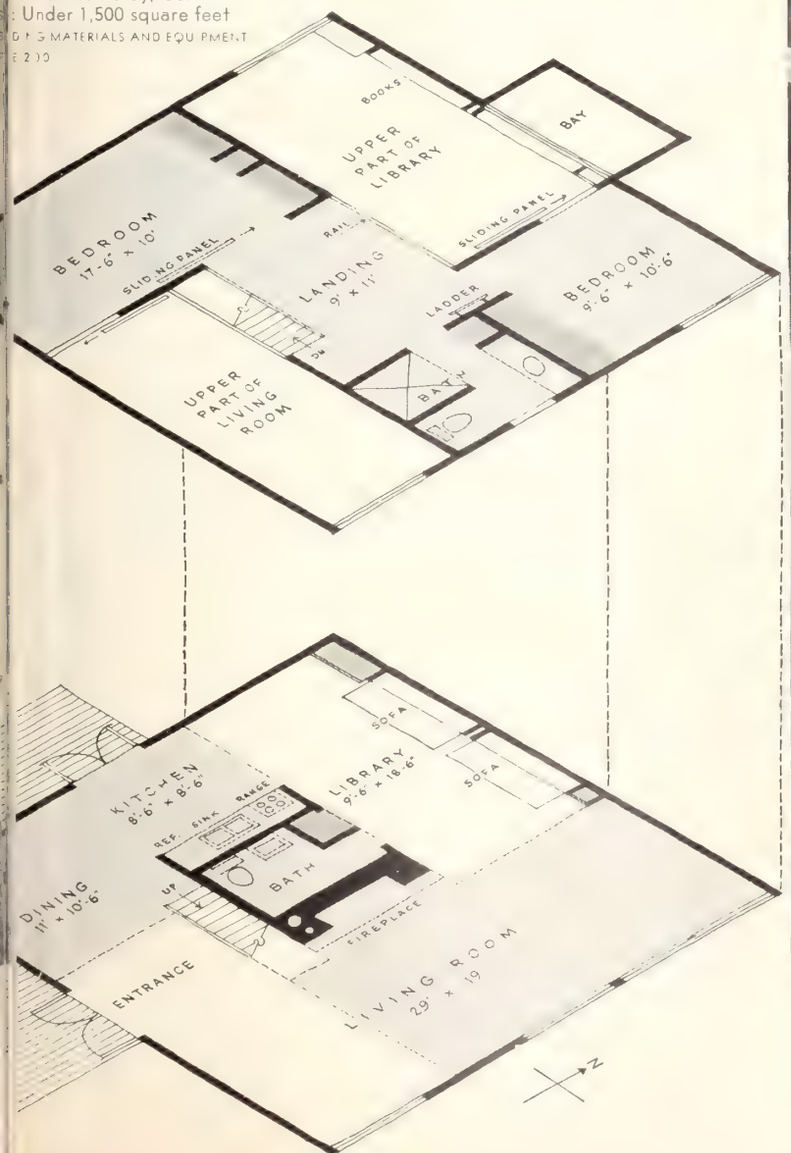
"Sun-catcher," *left*, is a little shingled bay built around a big north window, *below left*, in the library. Smooth inner surface of wall projecting above roofline is painted with a great golden sun on a white background—a reflecting board for the southern sun whose rays hit the catcher and bounce down into the library and the mezzanine landing. Some of this stolen sunlight is also psychological: the Karases find that just to stand beneath the window and find a "sun" so close at hand is wonderfully cockle-warming.



LEY BAER

On the two-story plan, shaded sections indicate areas and rooms with conventional 8-foot ceilings. These include living and dining areas, kitchen, baths, and bedrooms. Unshaded sections are the areas with soaring ceilings—26 feet high in the library, 17 feet at the foyer end of the living room.

IERS: Mr. and Mrs. Sam P. Karas
HITECTS: Moore, Lyndon, Turnbull & Whitaker
ATION: Monterey, Calif.
: Under 1,500 square feet
D N G MATERIALS AND EQU PMENT
E 200





The lofty library adjoins the balcony-landing (at parties, a guitarist is sometimes stationed here like an old-time minstrel) and the piano end of the living room. Two built-in bunks were designed for the older Karas daughters, both away at college. Books on top shelves are knocked down with a long pole (everyone ducks) until enough accumulate to be put back in place from a ladder.



Windows of various sizes and shapes were placed without any concern for symmetrical arrangement. They are where they are to meet the need for sunlight, air, and vista most strategically. This one, at one end of the living room, is 12 feet high. Mrs. Karas calls it her "picture" because it frames a thick plantation of pines, always beautiful, and a view of Monterey Bay.



Kitchen is very simple—an 8-foot wall with basic appliances hugging it like a glove and a huge Roman shade to mask them from view. The house speciality is meat barbecued in the living room. Dining area is a quiet spot called the "round table" corner. Because of its view of the woods, it is used as much for a study as it is for dining: "It feeds the spirit."

"We never feel lost in the height or confined in the square"

Having lived most of their married years in a conventional house, the Karases find life in a "high-low type" so exciting they feel as young as their children. Mrs. Karas teaches English composition at Monterey Peninsula College, Mr. Karas is in the wholesale meat business (hence, says his wife, his skill as a barbecuer), and the whole family is stage struck. Judy, age nineteen, also writes poetry and works hard at it; the crow's-nest loft was designed especially for her courting of the muse. The family loves parties and gives all kinds, although dinners are usually limited to ten guests who dine in the library. Mrs. Karas' favorite recollection is of an indoor barbecue for a group of Russian women who were fascinated by the house, but politely refused to believe that the Karases lived in it. To them, it was far too lighthearted for anything except entertaining. "What nicer house could you have?"



Exterior shingles will weather to soft gray of surrounding Monterey pines.

MORLEY BAER

Top-of-house loft is an aerie, a sanctum, and, at times, a handy guest bedroom.



Two stories high, the library is both a book room and, when the older daughters are at college, a guest room served by the first-floor bath under the balcony landing. Beautifully bright, the room is lighted by the sunny window in the long wall and, in the end wall, a clear sheet of glass that starts at about desk height and rises 6 feet to frame treetops, sky, and stars. Cabinet in corner holds china, glassware, and, on top shelf, "white elephants"; chest against wall is for table linen and flat silver.



TOM KEE

SURPRISE IS THE THEME

Surprise is always an enlivening ingredient in the decoration of a house. Even when the rooms are linked by a coherent theme, an occasional unexpected twist adds leavening. But few houses offer surprise as ceaselessly and effectively as the one where Mrs. Davies Lewis lives with her small son and daughter in San Francisco. There, moving from one room to another is a continual adventure, for Michael Taylor, the interior designer who planned them, made a point of creating a different ambiance in each. Colors—largely from H&G's 1967 palette—change swiftly from a quiet play of neutrals in one room to a vivid rainbow in the next. Curtains, blinds, and hangings (most of them masking ungainly windows) run all the way from the austerely simple to extravaganzas as ebullient as the canopy of many colors on the bed on our cover. Yet nowhere in the house do you experience shock—simply a delightful sense of discovery.

The entrance hall is muted

As you walk down the hall, *left,* from the front door toward the living room, you get no more than a hint of the exuberance that awaits in some of the other rooms. The colors are quiet—white plus neutrals like H&G's Mushroom and Putty—and the furnishings are few. But there is nothing timid about their scale: the French faïence stove in the stairwell is 10 feet tall.

The party room has a festive air

At the other end of the hall comes the first big surprise: a large room splashed with bold strokes of Goldfinch, Parrot Green, Purple Iris, Azalea, and bright blue. Designed specifically for entertaining, it is furnished to serve variously as a game room, auxiliary dining room, or a place for dancing. Both the checkerboard floor and the chairs in eighteenth-century Venetian style (their carefree swags are bolstered by steel reinforced pads) contribute to the room's festival mood. But the background is quietly elegant—soft neutral walls accented with white molding and fretwork and at the French doors, Roman shades that seem to be an integral part of the architectur







The dining room is warm, genial, relaxed

As you walk through the double doors from the party room to the dining room, the atmosphere changes instantly. The big round table and the rich colors of the Jacobean documentary chintz suggest the hearty hospitality associated with an English manor house. Even the shades of the chandelier are dressed permanently in the chintz. The ceiling-to-floor curtains and the woven wood shades were carefully designed to create the illusion that the windows reach up to the molding.

Subdued elegance marks the living room

One rich warm color at the windows—a slightly darker version of H&G's Coral—gives the living room an opulent air although almost everything else except the antique Oushak rug that inspired the scheme is quietly neutral. Tempering the contrast between the overcurtains and the atmospheric tints of the view are undercurtains of off-white taffeta. The windows have been made to appear ceiling-high by the use of blinds and by the one-sided drape of the curtains at fireplace windows.

A little girl's room: fresh as a snowdrop

A sparkling expanse of white—walls, curtains, carpet, furniture—is the surprise that greets visitors to ten-year-old daughter Lucy's room. The white fabric on bed, chairs, and window seat is striped with light blue, and sprigged with blue and green nosegays, and the same blue accents the moldings and door panels. The armchairs that seem to be in perfect little-girl scale are actually adult designs, but uncommonly low. Lucy's dressing table, *below*, is a little girl's dream complete with flounces and a baroque mirror.





Master bedroom: a folie simply framed

Minus the bed's glorious canopy, which you see in color on our cover, Mrs. Lewis' room would seem more like a softly feminine but unfussy sitting room. There are no curtains at the windows—simply wood shutters—and the furniture, mostly Italian antiques, might easily be used in any other room in the house. The canopy crowns not only the bed, but visually the whole room. Its taffeta sections are shirred onto a rectangular steel frame and completely cover the curved steel arms and the straight posts at the corners of the bed that support it.

The guest room: inviting comfort

Everything that could make a visitor feel welcome is at hand in the guest room—easy chairs, a breakfast table, books, a real desk. And visually the room is both cheering and restful—cheering with the glow of H&G's Red Apple against white, restful because of the simple consistency with which the two-color scheme is carried out: one fabric used for everything; the same two colors in rug; red moldings on the walls. Chinese wood elephants by fireplace are one of several animal duos you come upon unexpectedly throughout the house





Lively sheets you can put to many uses

Bold new patterns simulating the markings of exotic animals have catapulted the shy sheet into unaccustomed prominence. Their robust scale and hearty colors clamor to be seen in other places than on the bed and in other rooms than the bedroom. You could use any of them, for instance, to make café curtains or a zingy slipcover. There are also numerous other things it would be fun to make from these remarkably unbedroomy sheets.

The peacock's feathers, *right*, in H&G's Fern, Antique Gold, and blue, make spicy accents for an all-white master bedroom, especially when the sheet is teamed with a bright yellow blanket. To give the pattern more scope, a twin-size sheet was cut up for two window shades, then laminated directly onto the shade cloth. Interior design by J. Steven Doktor.

The giraffe's patches, *opposite page*, combining Antique Gold with shades of brown, are bold enough to hold their own with a Tangerine blanket on a Tangerine lacquered bed in a man's room. For a somewhat younger man, *below*, a giraffe-patterned sheet might join forces with an Antique Gold sheet to cover a sleeping bag for a safari that halts for the night in the living room. Interior by Daren Pierce.

All sheets and pillowcases from "The Animal Kingdom" created by Larsen Design Studio for Stevens.







Lively sheets

continued

The jungle cat's brown and black spots on a sheet with a bold black border offer a lively pattern for a black-and-white bedroom, *above*, and blend well with a bottom sheet in H&G's Antique Gold. Two more sheets in the twin size have been stitched up into a table cover, *left*, elegant enough to consort with oriental antiques in the corner of a living room. The cover is made of four pie-shaped segments mitered at the center, and finished around the edge with a self-covered roll. Interior design of the bedroom by Melvin Dwork. Living room accessories from Doris Dessauer.





The stripes of the zebra could look no more at home on the veld than in this masculine bedroom, *left*, with its walls, windows, and valances covered in earthy brown corduroy. Since the zebra is no stranger to the living room, the same sheet, backed by a bright blanket and bordered with bands from a black sheet, makes a dashing throw, *above*, for a Tangerine covered couch. *Below*, still another role: three twin sheets, stitched up into shower curtains, hung over a plastic liner. Interior by Angelo Donghia of Burge-Donghia. *For detailed instructions for making a sleeping bag, table cover, and other things from sheets, please turn to page 195. For shopping information, see page 192.*



THE LIVABLE GREENHOUSE

Greenhouses tend to mature, even as people do, and sometimes the rejuvenation of the former can abet the rejuvenation of the latter. One suburban Long Island family made this discovery last spring, when the relatively small wood-frame Orlyt greenhouse they had erected at the end of World War II next to their dining room began to show its age. Having decided it was time for rejuvenation, they called Lord & Burnham, who had put up the greenhouse in the first place, to see what improvements had been developed during the past two decades. On these and the next two pages are the answers they found, the most dramatic of which is the new livability that today's greenhouse can offer—livability for people as well as plants.

First, of course, the family was eager to enjoy all the mechanical aids currently available to make a greenhouse easier to run without doing away with all the fun. Second, they wanted to take advantage of a new design in home greenhouses just about to go into production—an aluminum-alloy-framed structure with vertical rather than sloping sides which would provide about 3 feet more growing space at shoulder height than the prevailing slant-wall types. The new design was so handsome, with its curved eaves, and so spacious in places where extra space could best be used—2 feet above the plant benches—that its most important and exciting attribute—livability—emerged almost of its own accord. Providing space for people as well as plants, however, required a good deal of back-of-the-envelope planning and some sacrifice to greenhouse tradition. The result was a clear floor area of approximately 7 by 10 feet—enough for three chairs, a table, and a ceramic stool, or as much room as many patios and porches afford. This space was dedicated to lounging, relaxing, even entertaining (drinks before dinner, coffee afterward, Sunday morning breakfast)—all in a balmy sub-tropical atmosphere.

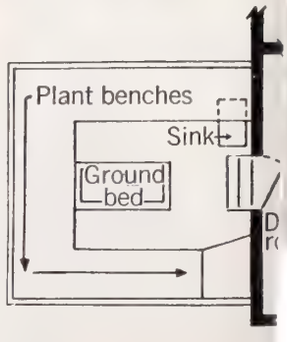
Once it became apparent that the greenhouse atmosphere would be pleasantly livable, the family sought to make the space decorative as well. Their search for a floor material more inviting than the secondhand bricks of the original greenhouse, or the plain cement slab laid for the new one, led them to a new glazed tile, the first American-made ceramic tile to be produced in a four-tile-repeat pattern with a distinctly Mediterranean look (see page 173). They used it in two different finishes. On the floor they laid one version that has a built-in abrasive to prevent slipping. On the sides of the plant benches, they used the same pattern in a version with no abrasive. Applied with waterproof mastic and grouted in the conventional manner, the tiles are really the decorative making of the greenhouse (not forgetting the plants, of course). In addition, the tiles are not affected even visibly by water from the greenhouse hose, and can be swabbed down in moments with an ordinary plastic sponge mop. The calculated slope of the floor helps drainage. (*Continued*)

After twenty years, a tired greenhouse gives way to a lively successor which is just as inviting to people as to plants



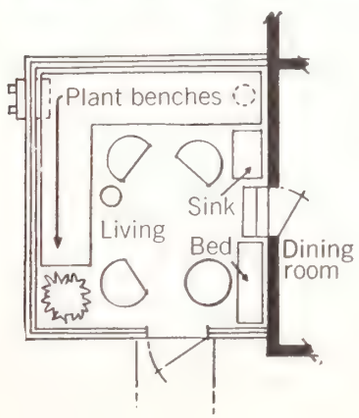
BEFORE

Old greenhouse with sloping shoulders was crowded with plant benches on three sides and in the middle



AFTER

New straight-sided aluminum greenhouse offers greatly increased head room, ample living space, new garden door



Inside, the environment most favorable for semi-tropical plants is fine for people, too





Winter punch is served in the glow of candles and low-voltage lights.

Chairs stack to clear floor for cleaning.





Floor tiles were cemented to bench sides, finished with aluminum strips. Tiles by Interpace.



Dial of safety-alarm thermometer is flanked by heater and ventilator thermostats in metal hoods.



Automatic humidifier, with easily aimed nozzle, rests on high shelf beneath lattice for vines.



Ground beds under benches are filled with ferns and liriope species. Heater is in wall at right.

Before the summer was over, what had begun as a simple greenhouse renovation program became an adventure in providing a new kind of living for a pair of dedicated gardeners. Having started out with the latest heaters, humidifiers, thermostats, and related gadgets as their primary concerns, they had become absorbed in transforming a working greenhouse into a place in which to loaf and invite their souls.

Not that the horticultural aspects were neglected. Where it was difficult in the old greenhouse to maintain a properly humid and "buoyant" atmosphere for plants, a relative humidity of 70 per cent is easily within the capability of the new automatically controlled humidifier. Where once the original hot-water heating system, assembled from scrap parts at the close of the war, was barely able to maintain a night temperature of 50 degrees in winter, the new gas heater—about as big as an ordinary television set and built into the concrete block wall—can easily maintain a night temperature of 60 degrees. New automatic ventilator motors (improvements on the original models) can air the whole greenhouse quickly and without drafts when the temperature rises to 72 or so. So the plant collection, with a little juggling and many happy changes, is well taken care of (see Gardener's Month, page 206).

The donkey work of potting, repotting, propagating, and general routine care was necessarily subject to compromise. Potting was relegated to the tool shed and the basement of the main house. Hose and sink, which were indispensable, were prettied up and left where they were. Sprays, pruners, plant ties, labels, and the like are now stashed away in a new shallow cabinet happily camouflaged by the diamond lattice on which flowering vines are trained. (*Continued on page 212*)

OPPOSITE PAGE:

Relaxing amid ferns and foliage, blossoms and hanging baskets is a sybaritic delight

For shopping information, see page 192.





BEADLE

Vinyl floorcovering in roll form, *left*, laid in a pattern designed by H&G, gives character and depth to a dining room. We used the same stone-chip pattern in three different colors to create a bold room-size geometric design that would not have been feasible with vinyl tile. It can readily be adapted to a room of any size, since the contractor can easily plot the corner curves with his beam compass, using the corner of the room as his pivot point. Vinyl Corlon by Armstrong Cork.

Paving blocks of baked clay, *below left*, make a smooth transition from an outdoor terrace to an indoor garden room. These new 4-inch blocks are set here with untinted mortar in a fish-scale pattern. Whitacre-Greer.

Parquet of walnut veneers, *below right*, reproducing a design Thomas Jefferson used in Monticello, gleams in an apartment entrance hall. Each 9-inch square consists of five separate pieces, pre-assembled, stained, and finished at the factory. Wood-Mosaic.

BRAVE NEW FLOORS





Floors, no longer of a neutral and retiring nature, are taking their place as important design elements, enlivening rooms with brave new patterns, interesting textures, and a spectrum of brilliant colors. Elaborately patterned ceramic tiles that used to come only from abroad are now being made in the U. S. as well. Beautiful parquet floors which were disappearing at the same rate as the skilled craftsmen who knew how to lay them piece by piece are now reappearing in a new form: easy-to-install squares, pre-assembled at the factory. And like several new varieties of board flooring, these squares come prefinished, require no further staining or varnishing, and only minimal upkeep.

Today, long-standing notions about what kinds of flooring may be used where are disappearing. Vinyl in sheet form had humble beginnings in kitchen and pantry, but now it is being used in any room in the house. Paving blocks and ceramic tiles are no longer restricted to working rooms or semi-outdoor areas. And some of the new prefinished hardwoods are hardy enough to be used in the kitchen.

There is no single source for all types of flooring. To buy wood you must go to a lumberyard or a building-supply company. Vinyl is available from flooring contractors or, for do-it-yourselfers, at many retail stores, but you have to visit several to see the complete range. Ceramic and quarry tiles, brick, slate, and marble are most easily obtained through building contractors. Before you decide on any of these heavier floorings, however, remember they require special support—easy enough to provide in building a new house, but sometimes difficult in an older one. If this poses an obstacle, however, don't give up. All these heavier materials have been excellently reproduced in lightweight vinyl—accurately colored and realistically textured.



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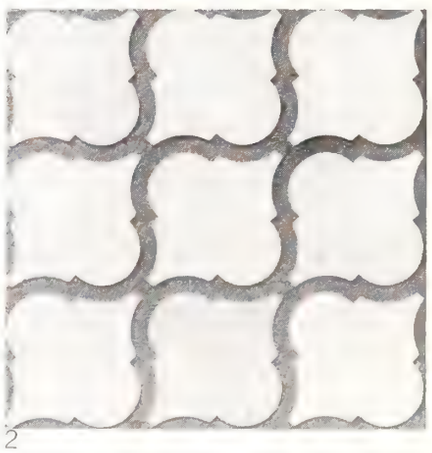
CERAMIC TILES

Ceramic tiles are now made in the U. S. in a dazzling selection of patterns and colors. 1. Tile of classic Moorish shape in pale mottled pastels. Cambridge Tile Mfg. Co. 2. Japanese-inspired, incised chrysanthemum pattern on a 12-inch tile in brown or creamy white over brown. Interpace. 3. Another version of the Moorish shape in brilliant fire-flashed red or royal blue. Stylon. 4. Stylized flower, highly glazed, in green, white, yellow, blue, and brown. Outlines are rough-textured to make tiles skid-resistant. Interpace.

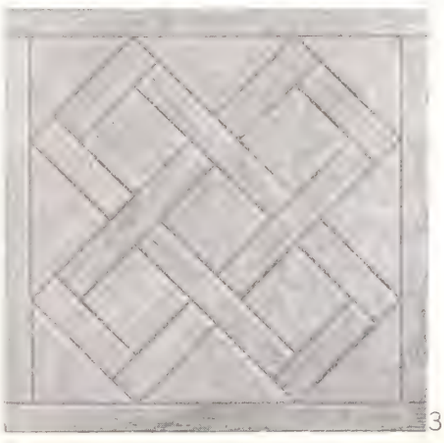
VINYL TILES



1



2



3



4

Vinyl tiles in fool-the-eye patterns now simulate every material imaginable. A small sampling: 1. Pebble pattern designed so that pebble motifs form a larger over-all pattern. Vinyl asbestos by Azrock. 2. Nine Moorish tile motifs arranged in a raised pattern on a 12-inch square. Kentile. 3. Parquet pattern grooved to simulate wood, and heavily beveled at joints to increase the illusion. Amtico. 4. Granite pattern in several neutral shades. Tile comes with adhesive on back protected by a peel-off coating. Flintkote.

Double damask with new dash





Double damask is bursting forth in clear, fresh, positive colors that offer an exciting palette for imaginative table settings. Long limited to white and politely muted pastels, damask's grand luxe has been restricted for the most part to conservative, color-shy tables. Now, with no loss of elegance, this weave has been adapted to contemporary Scandinavian designs in Tampella linens that make marvelous foils for vivid china and do wonders to bring out the quieter colors of subtle patterns on white.

Azalea, H&G's buoyant pink, is the unifyin color accent for a variegated series of individu luncheon tables, *left, above,* set up in the sunny ga lery of interior designer Richard Nelson's New Yo apartment. Plain linen napkins of Azalea link th rosy goblets to the table colors—Fern, Blueberr Curry, Red Apple—and patterned place mats of th same hue are tucked over the slip seats of the ott mans. Bright idea for a buffet meal: 12-inch platte instead of dinner plates. Calyx Ware by Adam Gorham "Fairfax" sterling; Imperial goblet

 continued from page 178

the Dolomites called Bassano del Grappa. Bassano in itself is worth a visit, but for those interested in *grappa* it is a must. Both sides of the city's main promenade, down by a quaint old covered bridge spanning the Brenta, are lined with liquor stores displaying scores of different brands. All the big farms around Bassano invariably produce their own versions and all sorts of interesting flavors result from constant experimentation. Some farmers add a local grass or herb. Juniper berries are often used for flavoring, or mountain blackberries, strawberries, or raspberries are mixed in the distillation to produce a super-strong after-dinner drink.

Grappa made in this way is, legally speaking, strictly bootleg, a form of local moonshine. But as a general rule the Italian police do not bother an estate-owner intent on producing *grappa* for his own consumption and would not think of preventing an American visitor from sniffing or sampling. For those whose constitutions are up to it, *grappa*-tasting in the Veneto is rewarding.

In search of wine

Otherwise the adventurer in search of interesting drinks in Italy must turn to wine. Tapestried with vineyards from the Alps to the tip of Sicily, Italy is the enologist's paradise. The wines are so numerous that any proper tally would count at the minimum several hundred. Restaurants have trouble keeping even a representative list. There is perhaps no Italian wine that can be called truly great in the French sense of the word, but there are many that can be called excellent and many more that serve as good table wines with the proper food.

The key to enjoying most wines in Italy is to consume them where they are produced, with local dishes. I do not normally like wine from Apulia, for example, and would never think of ordering it in Rome or Milan, but on its home grounds with an Apulian specialty such as grilled kid's liver it seems well-nigh perfect.

A corkscrew trip

By starting in the north and zigzagging across Italy to the south, the wine-taster can make sure that he samples the best the country has to offer first. But he is due for some surprises—and possibly some pleasant discoveries at the end of the trip.

If you enter Italy from France (and for greater mobility a wine-taster should drive), the first region you strike is Piedmont. Its capital is Turin which is Italy's Detroit, but some forty or fifty miles south of the city lies what I believe to be by far the best eating-drinking region of all Italy. This is a strip of Piedmont called the Langhe, an untranslatable term which implies the foothills of the Maritime Alps, and it produces the finest red wines of Italy.

To make things relatively easy, most of the Piedmontese wines begin with the letter B—Barolo, Barbera, Barbaresco, Bracchetto—of which easily the best is Barolo. (Some excellent non-B Piedmontese wines are Grignolino, Dolcetto, Nebbiolo, Freisa). Dead center of this wine district is an oversized village named, naturally enough, Barolo, but the largest and best-known place is a spot called Alba.

Alba is noted among gourmets, Italian and otherwise, for its white truffles. With the first light of the moon in October, Alba stages a truffle festival and literally reeks with the distinctive odor of this precious delicacy, dug out of the ground with the aid of a corps of specially trained and muzzled mongrels.

The fall truffle season is also the very climax of the good-eating season, and good food in Piedmont inevitably spells good wine-tasting, which brings us back to Barolo. This superb wine is produced in ten small townships to the east of Cuneo and south of Alba, all reached by good, although winding, secondary roads. Barolo is robust and strong, dark, and soft, with a velvety taste and a bouquet suggesting violets. It should be brought to room temperature and opened a few hours before serving.

There are perhaps 300 separate brands of Barolo in all, not to mention the other wines of the district, and it is no secret that in some years certain estate managers find their production so short of commitments that they doctor the genuine stuff with lesser wine such as Barbera.

A few years ago, a connoisseur friend of mine said challengingly, "I doubt very much whether you have ever tasted an undefiled Barolo." By that he meant, of course, a Barolo unmixed with other wine. But since then, I have. During a few days of snooping about the best eating places in the hilltop towns of the Langhe, I came upon modest but productive vineyards belonging to the family of one of Italy's noted postwar statesmen. It is now managed by two extremely capable spinsters

Continued on the next page



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FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.

who jealously make up the lists of those privileged to buy their product. Some of the great homes of Italy get a yearly consignment. Quirinale Palace in Rome, the President's residence, is favored, as is the Apostolic Palace where the Pope lives. Almost none goes to mere restaurants. By luck I was eventually allowed not only to taste the unadulterated Barolo now coming to maturity, but also permitted to buy a few bottles.

The same vineyards produce seven different types of wine of which only six have been sold. The seventh type used to be consumed entirely by the estate help who, for lack of a better name, always called it Tocai, although it has nothing to do with Tokay grapes. I tasted it and found it superb. The estate managers have now decided to market it and are casting about for a suitable name. It will no doubt soon be added to the list of fine wines that can only be acquired by perseverance.

Similar situations exist all over Italy. The truly fine wines, the genuine simon-pure undiluted product, are invariably produced on small, family owned plots.

Moving quickly across the northern tier of Italian provinces, the enologist can safely skip Lombardy, except perhaps for the Frecciarossa wines of Casteggio, and proceed to Verona, in the Veneto. This city is the center for the production of two excellent wines, the white Soave and the red Valpolicella. They come in well-known brands, always safe to order, but there are also scores of local versions. Here is the place to do some indiscriminate sampling and comparing. A bottle of local Soave or Valpolicella in most of the country *trattorie* (where the food is also good) will cost no more than 70 or 80 cents.

The white wine belt

Further east and north is the kingdom of the white wines. Treviso is the great center of production, but a detour first into the Alto Adige and then to Gorizia, up in the northeastern corner of the country, is warranted. At Mezzo Corona can be found an excellent white called Terlano, made by mixing the juices of four different kinds of grapes—Terlano, Riesling, Pinot bianco, and Pinot grigio. Gorizia also produces two excellent white wines made respectively from Pinot bianco and Pinot grigio grapes. The production is, again, extremely limited, but a request accompanied by a smile at a local restaurant will lead to all sorts of wonders.

Heading south, the next important wine belt might be described as running from the Adriatic coast south of Venice to the Tyrrhenian coast south of Genoa. One of Rome's best restaurant proprietors, who is sometimes given to exaggeration, insists that from Porto Potenza Piceno, between Ancona and Pescara on the Adriatic, comes the best red wine in Italy. This wine, made entirely from Merlot grapes, he esteems so highly that he has selected it as the one Italian wine worthy of being bottled in magnums for his establishment. Also from this general region comes Verdicchio, a white wine of a pale straw color with a faint green tinge. It is made by several family owned outfits and sold in distinctive Indian-club shaped bottles.

Going due west you run into Bologna and environs, which can boast some of the best cooking in all Italy and a genuine sparkling wine called Lambrusco. Even the most hurried traveler should stop and eat at a restaurant called Fini, at Modena, virtually on Bologna's outskirts. A meal should start, naturally, with *tortellini*, the local pasta, followed by either *zampone*, a smoked sausage served hot, or *scaloppine* (here's one vote for the *scaloppine*). A must to accompany this repast is a bottle of Lambrusco. The Lambrusco should be from Sorbara, it should be dry and it should be bottled for Fini.

What's in a label?

The story is much more complicated south of Genoa. The best wine thereabouts is called Cinqueterre. It is supposed to come from the vineyards of five townships on the Ligurian coast between Genoa and Spezia, but so much Cinqueterre is now on sale the suspicion has grown that the original five lands have been expanded to at least fifty. It takes a true detective to come by the real thing, but again the search can be rewarding, since Cinqueterre has quite a subtle flavor with an aromatic bouquet.

To the south lies Tuscany, the region with perhaps the most beautiful countryside in all Italy (olive groves and vineyards) and with the most controversial wine—Chianti. The original Chianti area, the Chianti Valley, between Florence and Siena is not more than 150,000 acres. Not even the most ardent Tuscan patriot would maintain that more than a tiny fraction of the liquid sold under the Chianti label comes from here. The secret is long since out that the coarser redder wines from Apulia are im-

ported to Tuscany en masse to blend with the original Chianti. The result, if done by a reputable house, can be a respectable drink, although far from the true Chianti.

The genuine Chianti is delicate, light in color, not heavy with alcohol (around 12 per cent), with a fine bouquet. It is a joy to drink. It comes in regular wine bottles, never in straw-covered flasks and, contrary to ingrown habits, it is not served with pasta. In fact, Tuscany is just not pasta country.

The wine-growers of the Chianti Valley have tried to protect themselves by using the label of a black cockerel to indicate the true product, but even so there are big loopholes. Black-sheep Chianti Valley farmers (and there are a number) can still import lesser wine from Apulia and blend it with their own and nobody can protest or prosecute.

True Chianti is, indeed, difficult to find. The bigger homes in the Chianti Valley certainly have it, and a pleasant "*buon giorno*" at the psychological moment at a local *trattoria* can easily open up a stock of the genuine wine.

Rome is a wonderful city, full of lovely monuments and gay *trattorie*, but it's best to leave wine experimenting to other districts. Naples, on the other hand, can be interesting. A rough and very solid red wine is Gragnano, grown on the slopes of Vesuvius. You can almost taste the volcanic soil in it. Going still further south, you will certainly want to pause at the famed Amalfi Coast and stop over at the Hotel Caruso in Ravello, which produces a first-class rosé from its own vineyards.

South of Naples, almost anything goes. Sicilian wines, for example, are both stronger and sweeter than most people can endure these days. Most of them fall in the category of either acquired tastes or lost tastes. For example, take Marsala. It is now generally considered only a cooking wine, but once upon a time the English greatly appreciated this fortified wine and it was said to have been Lord Nelson's favorite. Today you can find a Superior Dry Marsala, which makes a different aperitif, and a Superior Sweet Marsala, best drunk with those sweet Sicilian ices. There are also any number of very sweet Moscato wines.

As for Sardinia, it is sufficient to state that it produces the strongest natural wine in the world, Vernaccia, which goes up to 18 degrees, or 36 proof. It is definitely not the sort of thing to order at every meal, and it is rather difficult to get in its virgin state. The Sardinians are suspicious folk, not at all like the open-minded mainlanders, and it is quite hard to persuade them to part with some of their private stock.

Italy, in brief, is a place where the only sure guide to good drinking is an educated and adventurous palate. Italians, however, are delighted when a visitor, especially an American, shows interest in their wines. A pleasant salutation will usually open wide the gates of wine-drinking hospitality.

* * *

Editor's Note: A brand-new attraction in the Treviso area, sponsored by the canny wine-growers, is a leisurely carriage jaunt along the twenty-five-mile "Road of White Wine" from Conegliano to Valdobiadene, with plenty of stops to sample the local product.

COMING NEXT MONTH:

HOUSE & GARDEN'S

DINNER FOR TWO COOK BOOK

BY ELAINE ROSS

ON YOUR NEWSSTAND, MARCH 16

with a **Dinaire** *like this who needs outer space?*

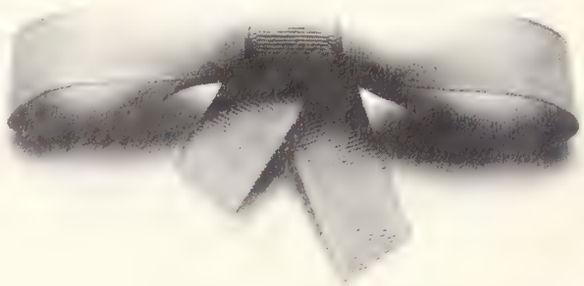
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Hardly anyone bothered with the caviar at Pearle's last party.



Pearle's people discovered a new divertissement. Poppycock. They ate it before dinner. After dinner. Probably would have eaten it instead of dinner but Pearle balked. (What would she do with the squabs?) Poppycock is irresistible. A melange of whole toasted almonds and pecans and puffy white pieces of popcorn. All gathered up in a caramelized crunch made with butter. Butter, my dear. And more butter. In some circles this gorgeous golden stuff is known as the millionaire's popcorn. And we must admit that it does help to have a buck or two in the bank to afford it. You'll find Poppycock, priced at $2 a can, mostly in fancy food shops and in better department stores.



POPPYCOCK CANDIES, VILLA PARK, ILL.

H&G's gourmet's guide



Quick Gourmet Recipe of the Month

Stuffed Mushrooms

1 pound mushrooms
½ pound ground raw pork
¼ cup minced water chestnuts
¼ cup minced green onions
1 egg
1 teaspoon shoyu sauce
½ teaspoon salt
Freshly ground pepper
Melted butter
Sesame seeds

Select mushrooms of uniform size—those with caps about 1½" in diameter are ideal. Remove and chop the stems. Mix with pork, water chestnuts, green onions, egg, shoyu, salt, and a little freshly ground pepper. Mix well and stuff mushroom caps with mixture. Dip in melted butter, dip stuffed part in sesame seeds, and arrange in a baking dish, stuffed side up. Bake in a 350° oven for 35 minutes. Serve hot, as an appetizer.

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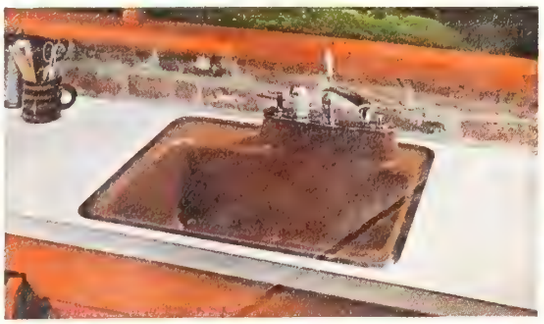
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SHOPPING INFORMATION

ALL PRICES APPROXIMATE. *THROUGH DECORATORS OR STORE DECORATING DEPARTMENTS.

WINDOW WIZARDRY

Pages 128 & 129:
Curtain and upholstery fabric, "Malabar" cotton sailcloth, 50" w., Woodson Wallpaper.*

Page 130:
Curtain fabric, Tergal (polyester) sheer French voile, 47" w., $2.50 a yard, by Bloomcraft.

Page 131:
Curtain fabric, "Panjore" cotton, linen, Zepel finish, 48" w., Brunschwig & Fils.*

Page 132, *top row, left:*
Window shade fabric, "Hubert Stripe," 50" w., rayon, Brunschwig & Fils.

Center:
Window shade fabric, silk moire, 50" w.; balloon curtains, taffeta, 50" w., Clarence House.*

Right:
Window shade fabric, "Henrietta" cotton, 48" w., Clarence House.*

Bottom row, left:
Window seat, Roman shade, and curtain fabric, "Villeroy" cotton and linen, Zepel finish, 48" w., Brunschwig & Fils.*

Center:
Roman shade and curtain fabric, "Cachemire" cotton, 49" w., Brunschwig & Fils.*

Right:
Regalite window shades, Joanna Western Mills.

Page 133:
Roman shade fabric, rayon, cotton, linen, 54" w., Dan Cooper Design Corporation.*

Page 134:
Shutters, custom made, natural pine, Jeret Installations Inc.

Page 135, *top, left:*
Screen fabric, "San Moritz" ebony patent leather, 54" w., Gilford Inc.*

Right:
Curtain fabric, "Nonesuch" semi-sheer goat's hair, Eaglesham Prints.*

Bottom, left:
Acrylic glass curtain fabric, 48" w., $3.50 yd., B. Altman & Co., Fifth Ave. at 34th St., New York, N. Y., 10016

Center:
Dacron curtain fabric, 48" w., Henry Cassen Inc.*

Right:
Curtain fabric, Fortrel sheer, 48" w., F. Schumacher & Co.*

Page 136:
Fabric, "Aviary," 36" w., cotton, glazed or unglazed, $3.25 yd., Cyrus Clark Company Inc.
"Paneltrac," 24", 36", 48" widths, $2.50 per linear foot of track, Kirsch Company.

Page 137, *left:*
Slipcover and shade fabric, "Santa Margarita" cotton, 48" w., $3.50 yd., Waverly Fabrics.

Right:
Fabric for walls, "Dixie Stripe," 48" w., woven cotton, Syl-mer stain and wrinkle repellent, $3 yd., Bloomcraft.

Page 138, *left:*
"Danielle" sheer Dacron, 50" w., $2.50 yd., Cohama.
Shades: "Shantung," translucent, any widths up to 144", 37¼" wide x 6' long, plain hem, $8.95, Breneman, Inc.

Right:
"Piccadilly" Fortrel sheer, 50" w., $3 yd., Cohama.

Page 139, *left:*
Curtains, printed Arabesque design, "Barcelona," Dacron and cotton sheer, 45" w. Undercurtains: "Windsong," Dacron batiste plain sheer, 48" w., Berkshire-Hathaway.

Right:
Lambrequin fabric, "Electrique" flamestitch on Fiberglas, 50" w., David & Dash.*

LIVELY SHEETS

Page 166:
"Giraffe" sheet, one color way only, shades of brown with Antique Gold, pillowcase, 42" x 38", $1.60 ea., queen-size sheet, 90" x 120", $8.50. Forstmann blanket, "Contata" wool, queen-size, 90" x 90", $31.99. Everything else privately owned.

Page 167:
"Peacock" sheet, one color way only, Fern Green, Antique Gold, and blue on white; king-size 108" x 120", $11.50; twin, 72" x 108", $4.30, pillowcase, 42" x 48", $1.80 ea.
Forstmann blanket, "Contata" wool, king-size, 108" x 90", $34.99.
Sleeping bag, custom made from "Giraffe" sheet, double size, 81" x 108", $5.30. Solid color Antique Gold sheet for outside cover of sleeping bag, 81" x 108", $4.29.

Page 168:
"Jungle Cat" double sheet, 81" x 108", $5.30; twin, 72" x 108", $4.30. Bottom sheet, solid Antique Gold, fitted double, $4.49.
Forstmann blanket, "Andover" wool, double, 80" x 90", $32.50.

Page 169:
"Zebra" brown and white sheet, double-size 81" x 108", $5.30; twin, $4.30; pillowcase, 42" x 38", $1.60 ea., solid white fitted bottom sheet, $3.69. All sheets from the "Animal Kingdom" group created by Larsen Design Studio for Stevens.

LIVABLE GREENHOUSE

Page 172, *top left;* and page 173:
Garden seat, Chinese porcelain, 18½" h., $750 pr. Venetian hanging lantern, $60, Joseph Sarno, 900 Third Ave., New York, N. Y., 10022.
French art glass shade, set in lead, $95, Richard Camp, 993 Second Ave., New York, N. Y., 10022

DOUBLE DAMASK

Page 176, *left:*
Rattan core stools, 17½" high x 15" diameter, imported from Hong Kong, designed by Eero Aarino, $35 ea., including cushion, Be Seated Inc., 43 Greenwich Ave., New York, N. Y., 10014
Folding snack tables, 4 to a set, with stand, 13½" x 19" x 25¼" h., $50, Bluff City Furniture Mfg. Co.
Sterling silver flatware, "Fairfax," 6-pc. place setting, $46.50, Gorham.
Octagonal 12" planters, Calyx Ware by Adams, $10.95 ea., 5-pc. place setting, $9.95, imported by Wedgwood & Sons Inc.
Water and wine goblets, "Old Williamsburg," by Imperial Glass Corp., at Bloomingdale's, Lexington Ave. at 59th St., New York, N. Y., 10022
Table mats, "Anemone," 13" x 14", linen damask, used on stool cushion, $2 ea., John Matouk & Co.
Colorado Carnations.

Right:
Damask tablecloth, linen and cotton, "Calendula," 63" x 90", $20, John Matouk & Co.
Glassware "Britannia" goblet and wine, $1.50 ea. Pitman-Dreitzer Div. of Lancaster Colony Corp.
Sterling silver flatware, "Burgundy," 6-pc. place setting, $49.75, Reed & Barton.
Royal Copenhagen porcelain dinnerware, "Blue Fluted Plain Edge," 5-pc. place setting, $24.50, Georg Jensen, 667 Fifth Ave., New York, N. Y., 10022
Oval centerpieces, "Meadow," large, $50; small, $27.50. Cachepots, $27.50 and $50. Dinner bell, $12.50, all by Minton, Inc.

Page 177, *top:*
Linen damask tablecloth, "Line Play," designed by Dora Jung, reversible, 59" x 104", $40, John Matouk & Co.
Sterling silver flatware, "English Provincial," 6-pc. place setting, $47.50. "Bridal" bowls, 8¾" diam., color glaze lining, silverplate, $12.95 ea., Reed & Barton.
Green hand-blown crystal goblets, thin stem, Italian made, 10 oz., $6 ea.; wineglasses, 8 oz., $5.75 ea., Mayhew, 603 Madison Ave., New York, N. Y., 10021
Sterling-silver candleholders, "S" shaped, $105 a pair, $52.50 ea.; sterling silver salt and pepper shakers with yellow enamel, $18.50 a set, Danish Silversmiths, Inc., 573 Madison Ave., New York, New York, 10022
Chairs, stainless steel, 18" high x 15" wide, with leather seat, $25.99, with canvas seat, $19.99 (plus $1 shipping charge), Bon Marché Inc., 74 Fifth Ave., New York, N. Y., 10016
Sculptured metal planters, white or black matte finishes; Laverne International.*

Bottom:
Glassware, "Carla" goblet and wine, $1.25 ea. Pitman-Dreitzer Division of

Continued on page 196

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Sheets that are fun to look at when a bed is turned back at night are too nice to hide all day, especially when you can wake up any room by using a sheet pattern in unbedroomy ways. For such projects, choose extra sheets in sizes that will be ample but not wasteful: twin size is 72 by 108 inches; double, 81 by 108 inches; queen, 90 by 120 inches; king, 108 by 120 inches. These dimensions include borders you may not be able to use, so measure carefully.

A sleeping bag *(page 167)*

By covering a Boy Scout or hunter's sleeping bag with patterned sheets you can transform it into an elegant cocoon. Pick a bag that you can lay out flat when unzipped. Measure it against two large-size sheets. If the pattern is more clearly defined on one side of the cloth, be sure that side of the inner sheet is up and the clearer side of the outer sheet faces down. The inner sheet should be laid sideways, with the wide border against the left zipper. The wide border of the outer sheet should be removed and machine-stitched to the pillow end of the inner sheet. When your sheets are trimmed to size, join them together with an inside seam at the pillow end so they will slip over the sleeping bag like a gigantic pillowcase. Now pin the inner sheet alongside the zipper at left and hand sew with a running backstitch. Pin and backstitch the other side of the inner sheet, turning the edges under as you go, then do bottom. Repeat for the outer sheet.

If you plan to use the sleeping bag often, you could make an easy-to-wash removable slipcover by machine-stitching the top edge and using large snaps instead of stitches to anchor it to the zippered sides of the bag and at the bottom.

Window shades *(page 167)*

The safest procedure is to check the Window Shades listing in the yellow pages of your telephone book for a professional who can cut and laminate (heat-fuse) your fabric onto shade cloth and attach it to a roller. This is not inexpensive, but the result will be handsome and durable. Or, if you like to experiment and have a shade you keep drawn all day, you might sew the fabric to a white shade. Remove it from the roller and cut your fabric an inch or so wider than the shade; fold over the narrow excess along each edge and machine-stitch it to the shade on the back. Staple it to the roller. The reveal of the window frame will keep the edges from showing outside. Caution: If you are making several shades, be sure the pattern runs the same way on each one.

A round table cover *(page 168)*

Determine the desired diameter by totaling the diameter of the table and *twice* the distance from the top of the table to the floor. Then add an extra inch for a rolled hem. Choose a sheet of the necessary width (you will lose some of the length) and remove the borders. Next, the simplest procedure is to fold the sheet into quarters by folding in half one way, then in half again the other way. Measure a string half the length of the diameter you want, allow an extra inch for knotting, then cut and tie the string around a pencil. Get someone to hold the end of the string at the four-fold corner for you while you pencil an arc on the fabric. With heavy scissors cut along this line through all four layers.

Your round table cover will look more professional if you follow another, although more difficult, method: after folding the sheets into quarters, cut and sew together four seperate pie-shaped pieces to make a cover mitered to the center. To do this, join two of the pie shapes together, sewing from center out. Join the other two pieces in the same way. Iron seams flat. Now put halves together, carefully matching the seams and again sewing from center out. Floor-length cloths made by either method will hang better if you baste a soft, thick cord along the bottom edge, then roll and sew the hem over it.

A bed or sofa throw *(page 169)*

Cut off borders of a twin-size or larger sheet depending on the size you want the throw to be. Back the sheet with a layer of Dacron fiberfilled batting (you will find Stearns & Foster washable batting at most department stores) and a bottom sheet cut the same size; remember to put the right side up for the top sheet and the right side down for the bottom sheet. To make your throw more luxurious, have the top sheet's pattern outlined in quilting after basting it to the batting. For a warmer throw, quilted or not, back the top sheet with batting and a non-shrink washable blanket in a harmonizing color. Standard blanket sizes, including borders which you won't need, are: twin size, 72 by 90 inches; double, 80 by 90 inches; queen, 90 by 90 inches; king, 108 by 90 inches.

Continued on page 205



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Lancaster Colony Corp.
Cut crystal, "Austerlitz," dessert bowl, $25; plate, $32; water goblet, $16.50. Sectional centerpiece, clear crystal, curve shape (2 curves placed together to form an "S" shape), $60 each. Baccarat Inc., 55 E. 57th St., New York, N. Y., 10022

SOUP-AND-SALAD SUPPER COOK BOOK

Page 181:
French bottle dryer, wrought iron, 10¼" high, 3 tiers, 28 spokes, $7.50, Hammacher Schlemmer, 145 E. 57th St., New York, N. Y., 10022
Stone jugs, made in France, dark brown, 9½" tall, 2 qts., $10; 7½" tall jug, 1 qt., $7.50, La Cuisinière, 903 Madison Ave., New York, N. Y., 10021
Hotrayette, thermostatically controlled at 200° F., 8½" x 6½", brass anodized finish with walnut handles, 115 volts, AC, $5.95, Salton.

Page 182:
Huo Kuo—Mongolian Cook Stove, brass with tin lining, 2 qts., outer dish with chimney, grate for holding charcoal, bottom part holding water, and cover, $32.50, East Norwich House, 160 E. Main St., Huntington, N. Y., 11743
Salad dish, "Spisa-Ribb," made in Sweden, 7½" x 5¾", $8. Seaborn, 54 E. 54th St., New York, N. Y., 10022
Hostess handled glass, set of 8, $15, Hammacher Schlemmer.

Page 183:
Electric soup tureen, 3 qts., creamy white china with built-in heating element, cord set removable for washing, 119 volts, AC, $8.50, Hammacher Schlemmer.
Ceramic chowder cups and saucers, cup 3½" diam., made in Italy, $5 ea., Mayhew, 603 Madison Ave., New York, N. Y., 10022
Bamboo woven basket, 29c, Azuma, 666 Lexington Ave., New York, N. Y., 10022

Page 184:
Copper chafing dish with brass handles, cover has wood and brass trim, alcohol burner heat stand, 2 qts., $45, Hammacher Schlemmer.
Two-piece covered soup dish, white ceramic with green daisy and petal cover, made in Italy, cover can be used as plate, $5, Bloomingdale's, Lexington Ave. at 59th, New York, N. Y., 10022
Cracker tray, ceramic, made in Italy, 8" long, $6, Mayhew.

Page 186:
Ice bucket with 2 walls and dome cover, all plastic, 4 qts., 9½" diameter, 11½" high, black outer shell, white inner portion and clear dome, other color combinations, $19.50, Bonniers, 605 Madison Ave., New York, N. Y., 10022
Cold crystal soup server, set of 8, $20, Hammacher Schlemmer.
White china compotes, 10" diam., 4" h., $4.98, 7½" diam., 3" h., $2.49, Azuma.

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New York, N. Y., 10022

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Elgin — Hearth and Home
Yourkville — Yourkville Appliances & Furniture

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South Bend — Ries Furniture Co.

Iowa

Cedar Rapids — Younkers
Des Moines — Younkers
Sioux City — Younker-Davidson's

Kansas

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Topeka — C. A. Karlan Furniture Co.
Wichita — Buck's Inc.

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Continued on next page



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Biloxi — Merchiston-Hall Galleries, Inc.

Missouri

Kansas City — Macy's
St. Louis — Stix, Baer & Fuller

Nebraska

Lincoln — Miller & Paine, Inc.
Omaha — J. L. Brandeis & Sons

Nevada

Carson City — Gray Reid
Reno — Gray Reid

New Jersey

Cherry Hill — Bamberger's
Menlo Park — Bamberger's
Monmouth — Bamberger's
Morristown — Bamberger's
Newark — Bamberger's
Paramus — Bamberger's
Princeton — Bamberger's
Trenton — J. Ferd Convery

New York

Albany — Mayfair, Inc.
Amityville — Nassau Wayside
Brooklyn — Abraham & Straus
Jamestown — Wellman Brothers
New York — Altman Stores
Rochester — Mangurian's
Rockville Center — Nassau Wayside
Watertown — The Globe—Watertown Inc.

North Carolina

Charlotte — Colony Furniture Shops
Fayetteville — Quinn & Miller
Greensboro — Guilford Galleries
Wilmington — Carolina Furn. Co.

North Dakota

Grand Forks — R. B. Griffith Co.

Ohio

Akron — M. O'Neil Co.
Chillicothe — Ebenhack and Sons
Cincinnati — H. S. Pogue
Cleveland — The Higbee Company
Dayton — Rike's
Kenton — Bernard Furniture Store
Lancaster — Buchanan's
Lebanon — Hardy's Furniture Co.

Oklahoma

Enid — Newman Mercantile Co.
Muskogee — Calhoun Dry Goods Co.
Norman — Mister Robert, Inc.
Oklahoma City — Hightower's
Tulsa — Froug's

Oregon

Eugene — Bon Marche Russells
Portland
(Downtown) — Meier & Frank
(Lloyd's) — Meier & Frank
Salem — Meier & Frank

Pennsylvania

Allentown — Schoen Furniture Company
Bethlehem — Furniture Hall
Harrisburg — Bowman's
Philadelphia — John Wanamaker Stores
Pittsburgh — Gimbels
Williamsport — Meelan's

Rhode Island

Providence — The Outlet Co.

South Dakota

Aberdeen — Olwin-Angell
Hot Springs — Midwest Furniture
Rapid City — Midwest Furniture

Tennessee

Memphis — J. Goldsmith & Sons

Texas

Arlington — Titche's
Austin — Scarbrough's
Dallas — Titche's
Fort Worth — Anderson's Studio
Houston — Foley's
Lakewood — Titche's
Lubbock — Spears Furniture Co.
Preston — Titche's
San Antonio — Frost Bros.
Sharptown — Foley's
Wynnewood — Titche's

Utah

Salt Lake City
(Cottonwood) — ZCMI Dept. Store
(Downtown) — ZCMI Dept. Store

Virginia

Seven Corners — Woodward & Lothrop

Washington

Seattle — The Bon Marché
(Northgate) — The Bon Marché

Wisconsin

Madison — Manchester's
Milwaukee — Stein's Kosciuscko Furniture

Mexico

Mexico City — Galerias Chippendale

BUILDING INFORMATION

Materials and equipment used in the house with room at the top

(see pages 148-155)

Structure

Foundation: Reinforced concrete slabs and footings.

Framing: Standard wall and roof construction of wood studs and rafters.

Exterior of house

Walls: Cement stucco with integral coloring by California Stucco Co., applied over wood framework.

Roof: Flat roofs covered with layers of tarred felt and bituminous coating.

Insulation: Batts of sisal fiber between studs and rafters of walls and roof.

Doors: Paneled wood entrance

door, custom designed, and aluminum framed sliding glass doors by Arcadia Metal Products. Overhead type garage door operated electrically with "Genie" control by Alliance Manufacturing Co.
Windows: Wood frame, custom designed.

Interior of house

Walls: In sitting room and sitting room staircase, tongue-and-groove vertical ash paneling. In dining room and music room, re-sawn vertical fir boarding. In kitchen, ceramic tile in lozenge form. In other rooms, "Sheetrock" wallboard by U.S. Gypsum Co.
Ceilings: In music room and master bedroom, re-sawn fir boarding. In other rooms, "Sheetrock" wallboard by U.S. Gypsum Co.
Floors: Wide plank oak with dark walnut stain. In kitchen, pantry and bathrooms "Amtico" vinyl sheet flooring by American Biltrite Rubber Co.
Lighting fixtures: Custom designed. Manufactured by Boyd Lighting Co.
Hardware: Brass, dull chrome, and oil rubbed bronze-finish hardware, by Schlage Lock Co., and McKinney Manufacturing Co., plus some made-to-order designs.
Kitchen cabinets: Custom made wood cabinets, painted white. Countertops of hardwood and ceramic tile.
Plumbing fixtures: Kitchen sinks by Kohler Co. Bathroom fixtures by Crane Co.

Mechanical equipment and appliances

Appliances: Range, built-in ovens, refrigerator, and freezer by Chamber Corp. "KitchenAid" dishwasher by Hobart Manufacturing Co. "Waste King" food waste disposer by Given Manufacturing Co. Undercounter laundry washer-dryer by General Electric Co.
Heating system: Hot-water heating system with boiler and custom designed convector-type radiators. Automatic controls by Honeywell.
CONTRACTORS: C. M. Peletz Co.

Materials and equipment used in the box house unboxed

(see pages 156-159)

Structure

Foundation: Poured 8-inch concrete foundation walls and footings support basement-less house.
Framing: Conventional wood frame wall and roof construction of Douglas fir with wall studs 12-inches on center and roof joists 16-inches on center.

Exterior of house

Walls: #2 Red cedar shingles, 16-inches long, applied to 1-by-4-inch wood strips over waterproof building paper by the Sisalkraft Division of the St. Regis Paper Co.
Roof: #2 Red cedar shingles, 16-inches long (with 5-inch exposure to weather) applied over 1-inch thick wallboard.
Insulation: 4-inch batts of mineral fiber in walls and 1-inch insulating board on roof.
Windows: Sliding glass windows and hopper type by Fentron Industries, Inc., and panels of fixed glass in wood frames.
Doors: Custom designed 1 3/8-inch hollow core, cedar veneer entrance doors.

Interior of house

Walls: 3/8-inch "Ruf-sawn" redwood plywood over Douglas fir framing. In bathrooms, gypsum board, with white ceramic tile to ceiling in shower.
Floors: 3/4-inch tongue-and-groove Douglas fir over 1 1/8-in Douglas fir "Plyscord" sub-floor. In bathrooms, vinyl asbestos tile by Johns-Manville.
Lighting fixtures: "Lytespan" tracks by Lightolier, kitchen, carport, and exterior fixtures by Stonco Electric Products Co.
Kitchen cabinets: Custom made of vertical grain Douglas fir.
Countertops: "Formica" plastic laminate by American Cyanamid Co.
Plumbing fixtures: In bathrooms, lavatories, by Universal-Rundle Corp., and water closets by American-Standard. In kitchen, sink by Elkay Manufacturing Co., with fitting by Universal-Rundle Corp. Bathroom accessories by Hall-Mack Co.

Mechanical equipment and appliances

Appliances: Electric range and oven, white "Charmette" model by Roper Sales Corp.; refrigerator by General Electric Co.; "Waste King" food waste disposer by Given Manufacturing Co. In bathrooms, exhaust ventilating fan by NuTone, Inc.; electric wall heaters by Wesix Electric Heater Co. Gas-fired, 40 gallon, glass-lined, rapid recovery water heater.
Heating system: Forced warm air heating system with "Upflow" furnace by Payne Furnace Div., Affiliated Gas Equipment, Inc.; heat distributing ducts enclosed in glass fiber; chimney flue of "Metalbestos" by William Wallace Co.; automatic heating controls by Honeywell.
CONTRACTOR: Douglas Chandler.



FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.

How does an old favorite keep right on being favored?

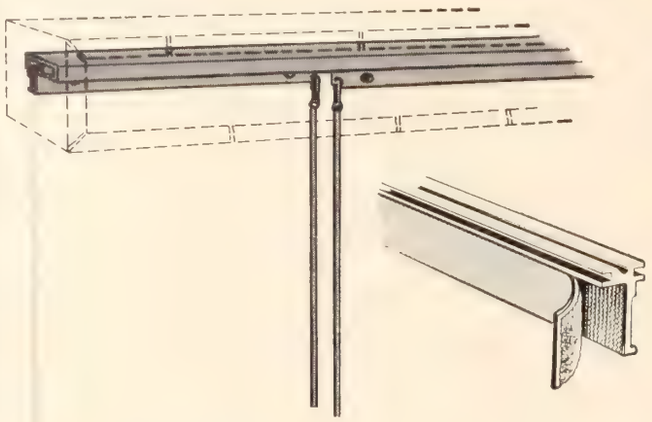


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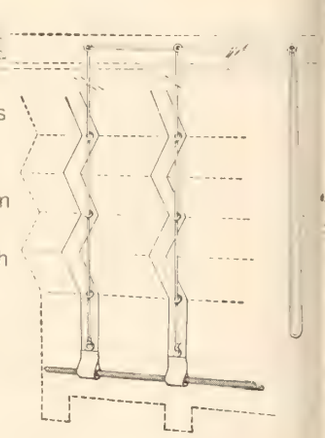
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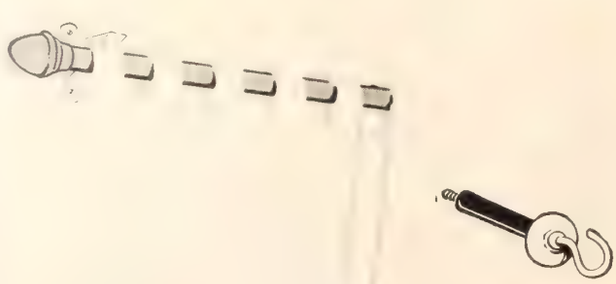
How to make and install the curtains, shades, and valances in Sunshine Colors on pages 136-139



FREE-HANGING PANELS OF FABRIC slide independently, on aluminum tracks, *above,* that come with one to six channels, one channel for each panel. When drawn aside, panels hang one behind the other, each from a slider equipped with a fiber-glass baton for pulling it back and forth. Front of slider, *above right,* is surfaced with Velcro, and complementary mesh-faced strip of Velcro is sewn to top of panel, so it can be pressed in place on slider and ripped off for cleaning. In this case, Paneltrac channels are attached to top of a wood cornice covered with woven rattan that comes by the yard.

ROMAN SHADE fabric is interlined with stiff buckram, lined with Milium, then permanently pleated (a professional workroom job). Every 18-24 inches across back a vertical tape is sewn to inner creases of pleats, and rings are attached to tape at same points. Cord tied to bottom ring runs up tape and through a metal eyelet screwed into back of board to which top of shade is attached. All cords join at top, are operated in unison by cord at one side. When shade is drawn to top of window, hound's-tooth edge hangs flat, forming a little valance.





STRIPED CURTAINS WITH STRAP HEADINGS cut along the stripe lines hang from a rod of 1½-inch-diameter polished brass with acorn finials. In this case, rod is covered with tube of curtain fabric; tiebacks are cut from same fabric (with stripe running in same direction as in curtains), stiffened with Pellon, and finished with small rings that slip over Conso Expand-A-Screws, *above right.* Brass rod by Kirsch.

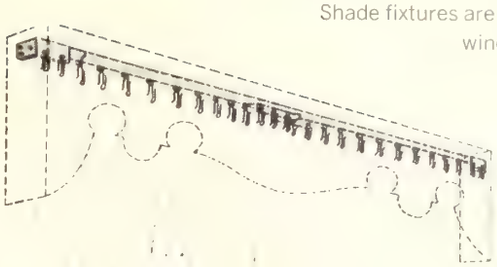
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CURTAINS WITH SWAG VALANCES hang from rod screwed to underside of ¾-inch pine board mounted 3 inches above window frame. Valances with jabots are attached by means of Velcro to the board's three free edges, and bows are fastened in place with pushpins. Shade fixtures are screwed to window frame.

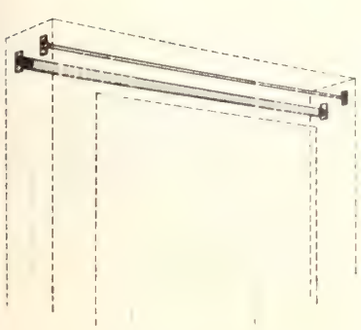


SHAPED VALANCE is cut from plywood with fret saw, padded, then covered with fabric to match curtains. Traverse rod for draw curtains is mounted on inside of valance. This arrangement would make an excellent camouflage for standard undercurtains required by some apartment houses to give uniform appearance to exterior. Traverse rod by Eastern.



FLOOR-LENGTH CAFÉ CURTAINS are shirred on a 1-inch-diameter brass rod installed at a point three-fourths of the distance from the floor to the top of the window. Printed overcurtains hang from large wood rings on a walnut-stained wood pole mounted as close as possible to the ceiling. Curtain pole by Graber.





CURTAINS OF FLAMESTITCH PRINT hang from narrow rods mounted on inside of fabric-covered box frame or lambrequin. Wood frame is 10 inches wide, projects 5 inches from wall, extends to floor. Fabric that covers frame and wall between the windows is seamed together, pulled taut, and stapled permanently in place. Fixtures for woven wood shades on spring rollers are mounted on window frame. "Lattishade" by Illinois.



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TAMBOUR CURTAINS

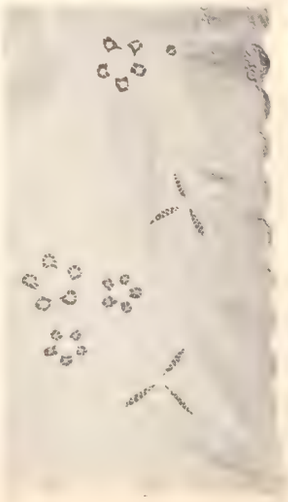
In the seventeenth and eighteenth centuries, European ladies of fashion who occupied their time with embroidery worked delicate and fanciful designs on sheer muslin or bobbinet to make filmy, elegant curtains. The embroidery was done on a large hoop called a tambour because it resembled a tambourine—hence the designation: tambour curtains. A century or so later, Alpine villagers began to recreate the tambour embroidery, using small hand-guided sewing machines. This cottage industry flourishes today in such tiny Swiss villages as St. Gallen and St. Margrethen, especially during the snowbound months. Sheer curtains are still embellished with the traditional baroque borders, elaborate scrolls, meandering flower and leaf designs which look as fresh and contemporary today as they did 300 years ago.

Tambour curtains are particularly delightful at windows where the sun shines through them, emphasizing their delicate designs. The simpler styles, which come in a variety of lengths to fit almost all standard windows, have finished headings. Those with more elaborate hem and border patterns come in 96-, 112-, and 130-inch lengths with unfinished headings so they can be adjusted to an exact dimension. They can be finished with strap headings, pinch pleats, or hung on simple pocket rods.

TAMBOUR CURTAINS IN AN 1805 BEDROOM

Tambour embroidered white muslin curtains with little strap headings hang on slim white-painted rods in Elizabeth Dyckman's bedroom at Boscobel, the charmingly restored early nineteenth-century house by the Hudson River, near Garrison, N. Y.





In the simpler tambour curtains, a few of the larger flowers and leaves are cut out of the background, leaving most of the original muslin intact. By Ottavia.

In the more intricate versions, a layer of muslin is appliquéd to a layer of bobbinet and when embroidery is completed, all the muslin is cut away by hand. Curtain by Ottavia.





TAMBOUR CURTAINS TODAY

Intricate sunshine-filtering appliqué of tambour curtains adds tremendous charm to a narrow French window on a stairway landing. The valance is patterned with dried flowers under glass. By Ottavia.

LIVELY SHEETS *continued from page 195*

To join the layers, first machine-stitch along the edges and then encase them in satin blanket binding, folded broadcloth, or other material. (You may have enough sheet borders left over to use if you have cut sheets of the same pattern for other purposes.) Attach borders by hand with a running backstitch on both sides. As you round each corner, miter it by tucking the excess fabric inside the border so that you have a diagonal fold at the corner. Seal the diagonal openings later with a running backstitch.

Shower curtains *(page 169)*

Use one twin-size sheet for a stall shower, two twin-size or one king-size if the shower is over a tub in a niche, three twin-size if the tub is exposed on two sides. Make a slit at each end of the wide border and insert a Pellon band a half-inch narrower than the border. Sew up the slits and make pinch pleats along the whole border. Insert drapery hooks. Check length (curtains should be long enough to conceal separate plastic under curtains) and hem at bottom. If you are buying new plastic liners, get transparent ones or a harmonizing solid color. Drapery hooks on sheet curtains will slip through the liner's grommets or through holes in carriers of a ceiling track.



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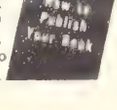
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PLANTS

IN THE LIVABLE GREENHOUSE

A greenhouse that is warm enough in the dead of winter to be comfortable for people to linger in is, of course, warm enough to suit hundreds of plants. The secret of succeeding with them lies in maintaining a suitable relative humidity. An environment that is ideal for the plants is even more salubrious for housebound people than the usual arid winter atmosphere of a superheated living room. Yet few dwellings, unless they are equipped with year-round air conditioning, can match the buoyant atmosphere of the livable greenhouse on pages 170-173, which on a sunny January morning may have a temperature ranging upwards of 70 degrees and a relative humidity of 60 per cent or more.

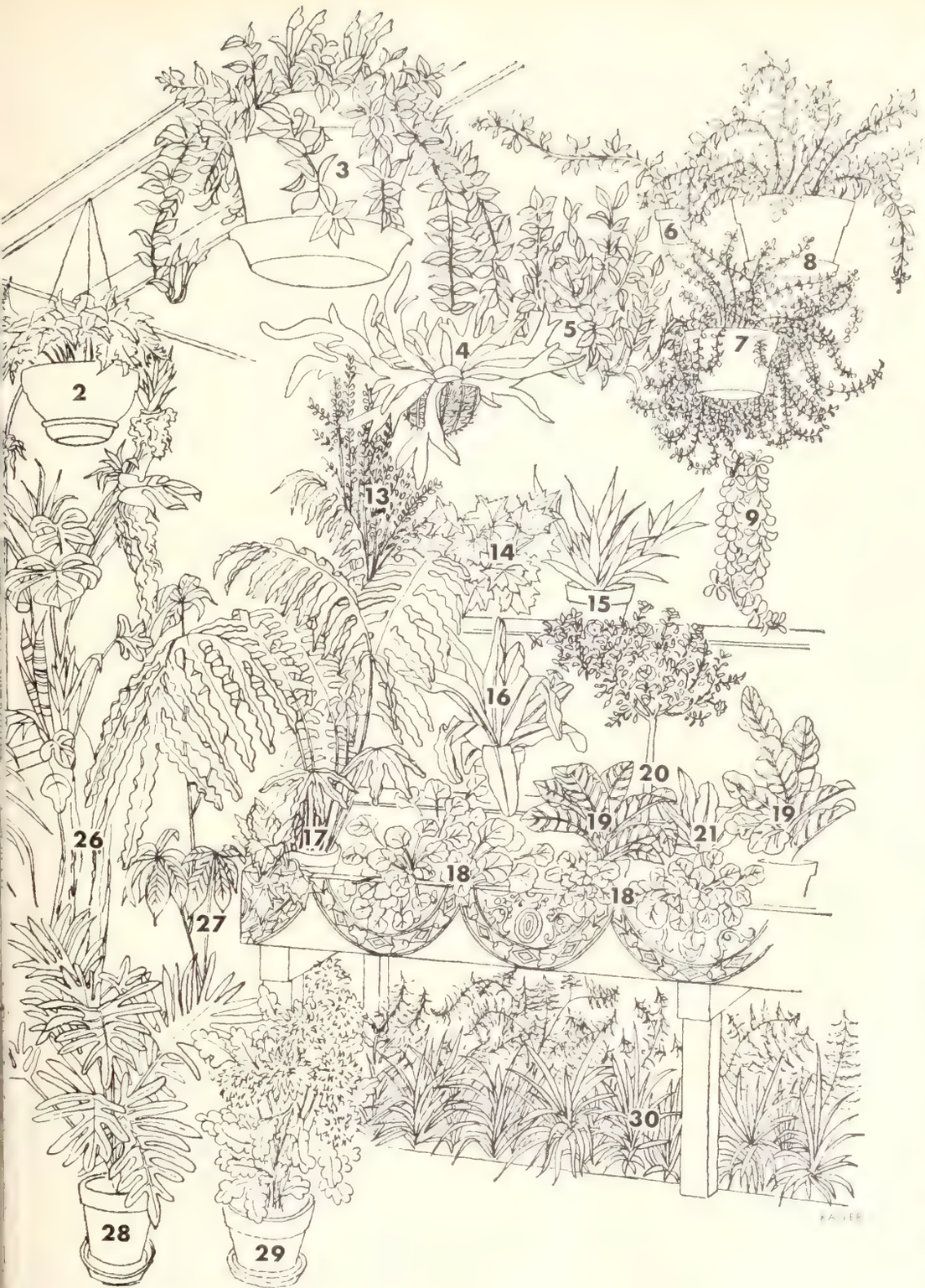
The atmosphere in the new greenhouse is considerably different from that of the greenhouse it replaced. The plants it contains now are therefore different in many instances and are becoming more different every day. Among the "coolhouse" plants that have been abandoned entirely are camellias, azaleas, most pelargoniums, and cymbidiums. Several that tolerated the cooler, drier conditions in the old greenhouse remain. Some of them are doing better than ever; others are new to this establishment this year.

While this is very much a working greenhouse, with plants the principal *raison d'être* now as before, the new living dimension has proved a joy in at least one surprising way: the actual amount of growing space, on a square-foot basis, is greater now than ever, despite the area cleared for table and chairs. The reason, of course, lies first in the gallery for hanging baskets and orchids that the new wider and higher structure makes possible; second, in the 60 or more square feet of new ground bed, much of it beneath the benches in space once monopolized by four lines of heating pipes. To be sure, the under-bench beds lack light comparable to that of the rest of the greenhouse. But a new adventure with ferns and liriope more than compensates.

There are actually four types of plant space in the new greenhouse, each type offering somewhat different opportunities for plants—the roof rafters, the plant benches, the floor, and the ground beds. Each of the spaces is, in fact, handled a little differently at different times. The roof rafters, variously supplied with heavy aluminum hooks or long hanging-rods, permit a separate and spectacularly handsome garden that will improve as time goes on. The conventional pebble-paved plant benches, with the shelves above and behind them, hold the basis of the plant collection. As frosting on the cake, both east and west eaves are filled with a constantly changing array of small plants, plantlets, seedlings, and propagations (from the electrically heated propagating case retained from the original greenhouse). The floor itself, in the corners especially, makes it possible to grow small trees and other outsize plants in big or heavy containers (and to accommodate the bromeliad tree that served the old greenhouse for eight years). The



The collection of plants in the new greenhouse, *above* and *opposite page*, pleasant to look at and care for rather horticulturally remarkable. Most of the were selected primarily for foliage valu with floral effect considered as a seasc bonus. All are suited to pot culture, alt here the arrangement of planting spac makes it possible for some to be grow ground beds and some in the sculptur bromeliad tree. Numbers are keyed to of plants starting *opposite page* (not a of which appear in the actual photogra





ground beds provide limitless root room, in shade or sun, for plants that perform luxuriantly once they are out of a pot's confines.

These more or less arbitrary plant areas include the following plants, numbered in accordance with the numbers on the locator drawing, *above*. Except for the floor containers, there are more than one (sometimes a variant or related species) of almost everything noted.

Hanging from the roof bars:

1. *Columnea microphylla.* In holeless clay pot (evaporation caused by air circulation makes drain hole unnecessary).
2. *Davallia fejeensis.* Planted in osmunda fiber in an antique Italian clay pot. Must have warmth and moisture, which it gets here.
3. *Aeschynanthus javanicus* (lipstick [*Continued on next page*]



Shown above is a lovely flower cluster of the superb new MAGNOLIA, Dr. Merrill, an exquisite, pure white, star-like variety originated at Boston's famed Arnold Arboretum. It is just one of over 1800 new, rare and unusual garden subjects accurately described and illustrated in Wayside's new 224-page Spring Catalog.

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plant). Kissing cousin of the columneas, this species bears scarlet flowers most of the time.
4. *Platycerium biturcatum* (staghorn fern). Four plants in a wire basket filled with osmunda fiber. Curious "shields" will eventually cover basket. (Whole fern is plunged in tray of water twice weekly and hangs in most direct path of humidifier, on same vapor axis as davallia.)
5. *Tradescantia blossfeldiana.* Tolerates cool temperatures, but is generous with white-purple flower clusters in moist, warm atmosphere.
6. *Euphorbia splendens prostrata* (crown-of-thorns). Big sharp thorns, small salmon-red florets—at least a few almost all the time.
7. *Kalanchoe manginii.* Smaller leaves and more wiry stems than *K. blossfeldiana* (on table, page 173). Fiery orange florets cover plant in winter and spring.
8. Fuchsia variety (one of half-a-dozen or more in the greenhouse). Double-flowered, white within clear light red. Plants are cut back severely and rested in winter, spend summers out under terrace trees.
9. *Kleinia repens.* An engaging trailing succulent that is just as likely to produce a shoot out the drain hole as from the top.

On glass shelves to right of garden door:

10. *Aeschynanthus pulcher.* Similar to 3, but a smaller plant, with red and yellow flowers.
11. Succulents in a clay dish, including *Cephalocereus senilis* (old man cactus), globular cactus species, small haworthias, and a gasteria or two.
12. Algerian ivy and some "tiger's jaw" seedlings.

On a matching shelf at the left of garden door are several other haworthia varieties, small episcia, sinningia, and aeschynanthus plantlets, a pan of *Cyclamen coum* (which does not belong in a warm greenhouse at all, but seems to thrive on this rather airy east shelf), and a pair of *Hoya carnosa:* a large green one trained to the wall trellis and a small variegated one just getting under way.

On main plant bench and shelf-staging at rear:

13. *Ruscus aculeatus* (butcher's-broom). Small shrub with stiff, pointed, almost prickly leaves and curiously borne cranberry-size winter berries.
14. Begonia 'Mrs. Townsend' ('Heracleicotyle'). One of several related rhizomatous varieties all of which do well in this unfailingly bland environment.
15. *Rhoeo spathacea.* Its chief beauty is the contrasting upper green and lower red of the leaves, but the small white florets that open in cup-shaped bracts at the bases of the stems are a special attraction. Rhoeo (including the white-striped variety, 'Vittata,' that matches this one, off at the right) prefers cooler temperatures than those generally prevailing now, but given plenty of sun (south shelf) and an airy spot near the outer wall, seems undiscouraged (if it is not over-watered).
16. *Veltheimia viridifolia.* A single-bulb pot of an old family favorite (one pot on the other bench now contains, after almost twenty years, eight bulbs from the original starter; it has been repotted twice).
17. *Polypodium aureum undulatum* (hare's-foot fern). The most graceful plant in the entire greenhouse. Arching, deeply cut, wavy-edge fronds up to 3 feet long and still growing. Needs liberal watering at base of furry rhizomes as well as fairly high humidity. All the polypodies would thrive here, and several do.
18. *Plectranthus australis* (sometimes called Swedish-ivy). A trailing plant with small round seersucker leaves, pulpy stems, and a wild exuberance. Small whitish flower spikes grow as strongly upward as the stems do downward. (Half-a-dozen 5-inch pots of this plant foam over the bench sides.)
19. *Codiaeum variegatum pictum* (croton). Most dramatically colored of all foliage plants. Their variety is endless and the sizes range from a 15-inch spread in a young plant to a 3-foot height in a mature one. Give this relaxed greenhouse an Edwardian look.
20. Miniature rose 'Oakington Ruby' grafted to form a "standard." This 2-foot-high plant in a 10-inch pot was brought in from the garden in November invaded by undetected spider mites. It lost all its leaves, grew a new set, and was again in flower before midwinter. It is a pretty thing, makes a fine summer terrace plant, but is not at ease in this setting.
21. *Asplenium nidus* (bird's-nest fern). Only one of a dozen or so different ferns now in the greenhouse in one location or another. This one, with handsome satiny fronds, bigger than frangipani leaves, will attain a height of 2 feet given plenty of water and light.

Big plants on the floor:

22. *Plumeria rubra* (frangipani). Now in process of losing its big oval leaves at the approach of its dormant season, it will produce first flowers and then new leaves later in the winter.

Continued on page 212

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CHINESE HOLLY AND FOSTERS HOLLY; ½ to 1 ft.	.69 ea.
YELLOW BERRY PYRACANTHA; ½ to 1 ft.	.59 ea.
NORWAY SPRUCE; ½ to 1 ft.	.29 ea.
GARDENIA; ½ to 1 ft.	.69 ea.
CAMELLIA; ½ to 1 ft.	.69 ea.

VINES AND FRUITS

RED SCARLET HONEYSUCKLE	.25 ea.
PURPLE WISTERIA	.29 ea.
BITTER SWEET	.17 ea.
***CLEMATIS VINE**	.19 ea.
ENGLISH IVY	.29 ea.
VINCA MINOR	.09 ea.
KUDZU VINE	.15 ea.
TRUMPET VINE	.15 ea.
HALLS HONEYSUCKLE	.15 ea.
DEWBERRY 1 yr. plants	.29 ea.
RASPBERRY 1 yr. Red or Black	.35 ea.
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CONCORD GRAPE VINE	.45 ea.
DELICIOUS APPLE; Red, Yellow, 2½ to 4 ft	.55 ea.
PEACH TREES: ELBERTA, J. H. HALE, BELLE OF GEORGIA; 2 to 3 ft.	.45 ea.
3½ to 5 ft.	.89 ea.
5-N-1 APPLE; 5 Varieties on ea. Tree, 3 to 4 ft.	2.49 ea.
PLUM; Burbank, Metheley, 2 to 3 ft.	.49 ea.
PEAR; Kieffer, Bartlett, 2 to 3 ft.	.98 ea.
MONTMORENCY CHERRY; 2 to 3 ft.	1.15 ea.
MONTMORENCY CHERRY; 4 to 5 ft.	1.98 ea.
NECTARINE; 2 to 3 ft.	1.25 ea.
ENGLISH WALNUT; 2 to 3 ft.	2.49 ea.
SHELL BARK HICKORY; 1 to 2 ft.	.98 ea.
APRICOT TREE; 2 to 3 ft.	.49 ea.
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HAZEL NUT; 1 to 2 ft.	.69 ea.
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CHINESE CHESTNUT; 1 to 2 ft.	.69 ea.
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DWARF PEACH; Elberta; 2 to 3 ft.	2.49 ea.
DWARF APPLE; Red and Yellow Delicious, 2 to 3 ft.	2.49 ea.
DWARF PEAR; Bartlett, 2 to 3 ft.	2.49 ea.
DWARF PLUMS; 2 to 3 ft.	2.49 ea.
DWARF MONTMORENCY CHERRY; 2 to 3 ft.	2.49 ea.

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50 MULTIFLORA ROSE for	2.98
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25 LOMBARDY POPLAR; For Hedge for	2.00
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***25 SHORT LEAF PINE** for	2.50
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25 NORTH PRIVET HEDGE for	1.50
25 BUSH HONEYSUCKLE for	2.75

All plants listed are 1 or 2 years old.

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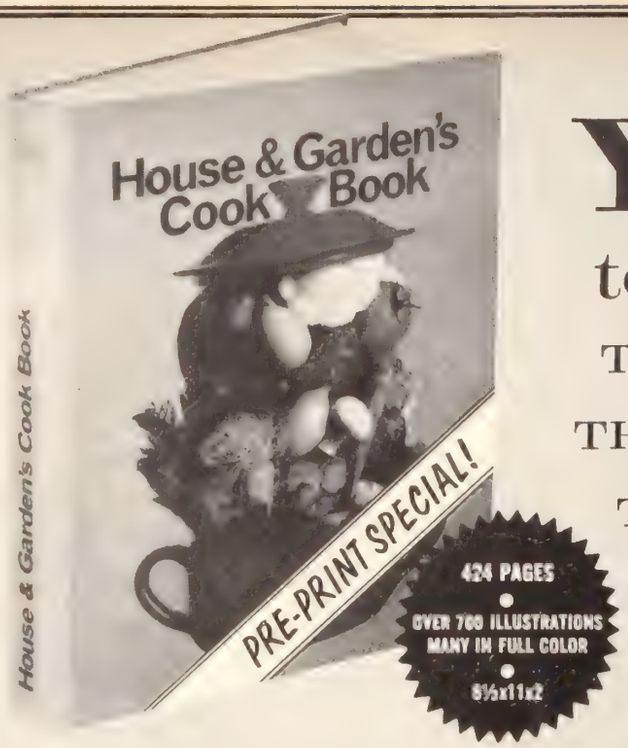
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Because the Cook Book comprises the cream of House & Garden's huge collection—1,000 recipes culled from 5,000—and represents 10 years' editorial achievement in acquiring, approving or rejecting dishes, it is bound to be the year's most important cook book. *Haute cuisine*, yes. Most House & Garden recipes are. But they are so basically well thought out, so thoroughly explained and so uncomplicated that even the most inexperienced person can prepare them successfully.

There is a complete section on the basic techniques of cooking. Many cook books on the market today merely give you recipes and minimal cooking instructions. Others touch superficially on techniques of food preparation. But House & Garden's Cook Book actually pictures and explains even intricate gourmet techniques. Drawings or photographs of the actual performance by Dione Lucas, for example, show you precisely how to line a flan ring with pastry, how to make thin cake layers for a torte, how to lard a roast of meat.

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Another especially intriguing section illustrates some ideas that might not occur to most people. Food should be presented imaginatively. You might not only surprise your guests with a delicious Swiss Lentil Casserole, but also with its recipe lettered on their napkins as a delightful take-home souvenir! (Use inexpensive linen napkins and a colored felt-tip pen.) Ideas like this spring up throughout this wonderful new Cook Book...hundreds of them for you to choose from.

RECIPES THAT WORK: UNCOMPLICATED YET ORIGINAL AND ELEGANT

To make most of the recipes in House & Garden's new Cook Book you won't need expensive ingredients. Nor are the recipes so extreme they can't be served every day. They don't require three days of preparation. They have been selected principally *because they work*. All have been tested with that in mind. Still, they are the kind of recipes that people just don't taste anywhere else.

LIGHT, PERFECTLY BALANCED MEALS...

Usually you find very little information about how to *construct* a meal. How to balance all its elements. "Balance" isn't just a matter of being careful not to serve a cream soup, cream sauces and a creamy dessert all in one meal. It means, rather, to try for variety in flavors, textures and colors. It means achieving contrasts of taste...sweetness vs. sharpness...pungency teamed with blandness. Its aim: to make the entire meal more interesting, more enjoyable. The basic philosophy of balance determines the tone of the House & Garden Cook Book: plain, every day common sense. And because most people *prefer* lighter meals these days, the menu-planning and, in fact, most of the recipes are predicated on modern, lighter eating.

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The House & Garden Cook Book *alone* meets all these requirements.

FEW PEOPLE CAN JUDGE A COOK BOOK BY SCANNING ITS CONTENTS...

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Notes for March gardeners

This month's chores are hardly inspirational—rather say forward-looking



First weekend

Six spring steps. March is take-off time for lawn upkeep. And of the six (count 'em, 6) niggling chores we suggest to start the outdoor year with, three are concerned with turf. *First*, check your chickweed—not to see if it is doing well, because it undoubtedly is, but rather to discourage if not eliminate it. You can apply all-in-one packaged materials to turf now that will theoretically accomplish everything that needs to be done. But why pay for those measures you may not need to adopt? If you have a bluegrass-fescue lawn, you also have chickweed, and its pretty flowers should be fully open now. Best specific for chickweed: products containing Silvex or 2,4,5-T. Get it on right away. *Second*, oversow (spread seed on) peckish-looking lawn patches before night freezing (followed by daytime thawing) has ended for the season. Unless the turf is choked up with dead grass or other fluff, the seed should get down to germination level on its own. *Third*, apply fertilizer and pre-emergence selective crab grass preventer all at once. Use a good mechanical spreader. If you have sowed lawn seed either late last autumn (some of it surely is still unsprouted), or this spring, use a selective chemical that will not prevent the germination of desirable grasses. Compounds of siduron will accomplish this trick. *Fourth*, clean up your woody plants—trees, and shrubs. That means not raking the ground beneath, but removing dead limbs and stems, cutting back stubs, eliminating such winter debris as might harbor disease and unseemly decay or that simply constitutes an eyesore. *Fifth*, plant bare-rooted trees and shrubs as soon as you can dig the ground (wait a bit with the evergreen material). *Sixth*, clean up the rose garden, prune back dead stems to live wood (no farther for another few weeks), and spray thoroughly with a ferbam mix against the overwintering spores of blackspot.

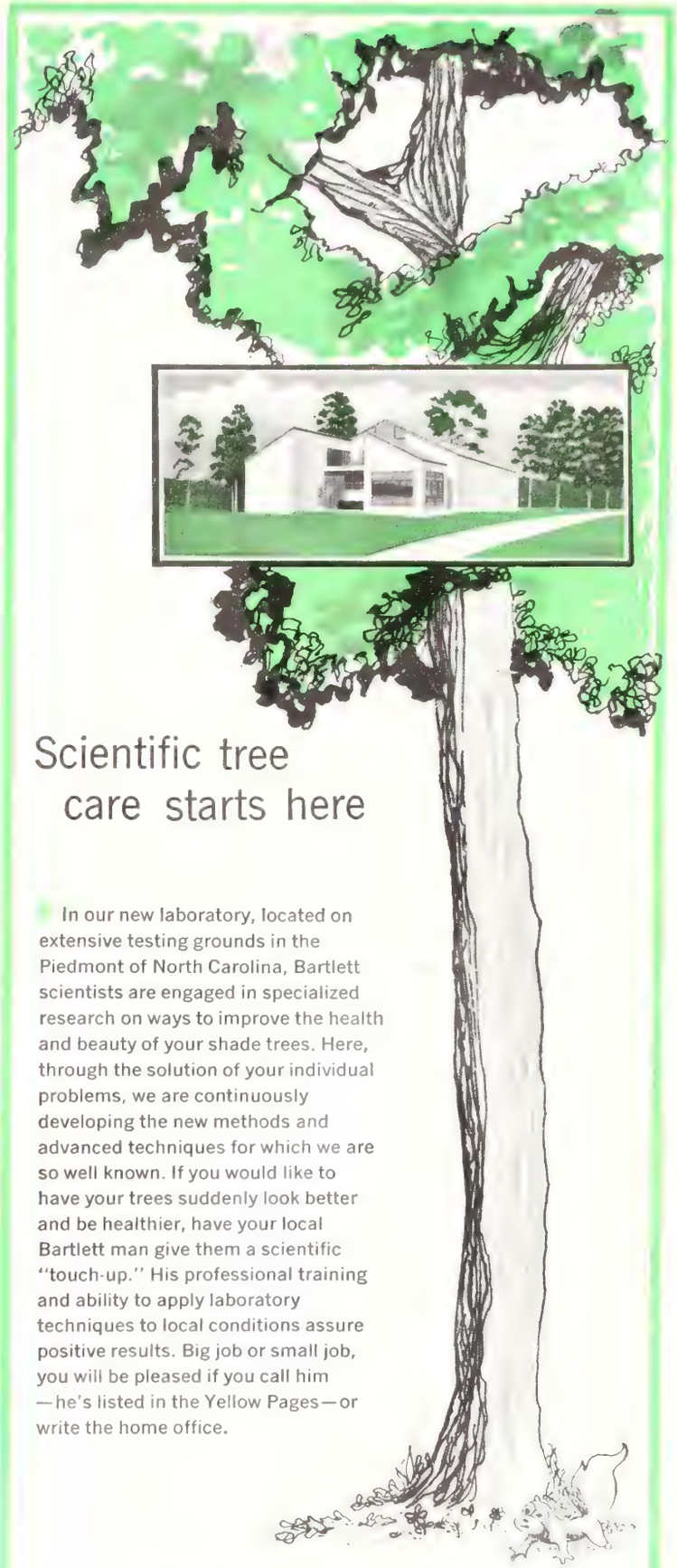
Reading notice. A book that has particular value especially because there are not many on the same subject on the garden shelf is Alan Bloom's *Moisture Gardening* (Branford, $7.95). This is not to damn the book with faint praise, but to note the fact that it is written for Great Britain. So American readers must make some accommodation for differences between British bog gardens and American ones. That said, we add that it is a simple, knowledgeable book, carrying the mark of the interested and literate gardener on its pages.



Second weekend

Forgotten fruit. The publicity calisthenics by which our attention has been called to the 150th anniversary of the founding of Stark Bro's nursery firm, suggests that it is high time to set out some fruit-bearing fruit trees. Home orchards seem to have been languishing in recent years, in part perhaps because the insect problem has been increasingly difficult to cope with, in part because the production of edible fruit has come to be a discredited by-blow of ornamental horticulture. But with dwarf apples and pears (not to mention pot-size peach trees) readily available and dependable without expert care, fruit growing deserves more attention. This is not to suggest that you need to sing Happy Birthday to the Stark family, but rather that raising a few fruit trees in your garden or on your lawn will prove doubly rewarding in the space of a season or two. The rules are simple: buy varieties grafted on Malling IX rootstocks (the smallest), prune back the stems of the year-old "whips" above the graft union to two-thirds of their original height, shorten side branches at least one-

Continued on page 216



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PLANTS IN GREENHOUSE

continued from page 208

23. *Cereus hexagonus.* This cactus is just beginning to flex its muscles (now in a tight 12-inch pot, it weighs about 30 pounds). It does not need the humidity of the new greenhouse, but it seems to enjoy the higher temperature. Perhaps it will flower.
24. Kentia palm, wheel horse of the warm greenhouse.
25. *Beaucarnea recurvata,* which in southern California may become a 30-foot street tree. Here a symmetrical 4-foot plant in a 14-inch pot stands the humidity easily, can store enough water in its medicine-ball root-crown to last a month.
26. Bromeliad "tree." An assortment of the Bromeliaceae (pineapple family) cling to crevices in the rough bark of an old 7-foot black locust trunk: aechmaea, billbergia, cryptanthus, nidularium, tillandsia (including *T. usneoides,* or Spanish-moss), and vriesia. Swarming up the trunk are a pair of oncidiums, a *Philodendron panduraeformae* and a cut-leaf *Monstera deliciosa.* Most of the original bromeliads have been established on the tree for eight years.
27. *Eriobotrya japonica* (loquat). Small evergreen tree with large leaves is outgrowing a 10-inch pot. Small white flower clusters in autumn, pear-shaped fruits in spring.
28. *Philodendron selloum.* Intricate and graceful leaves; high tolerance to humidity and moisture. (This is one of half-a-dozen species in the greenhouse, and as dependable as the rest.)
29. A pot of big yellow chrysanthemums, for seasonal color.

Beneath the benches:

30. A collection of ten or a dozen slightly different liriopes (lilyturf), notably varieties of *Liriope muscari* and *L. m. variegata,* with boldly striped leaf straps. Of the eighteen plants in all under the two benches, there are several combinations of leaf color and size, flower color and size, and fruiting habit (the spires of berries resemble those of the grape-hyacinth). While all are excellent and trouble-free deciduous groundcovers even in the heaviest shade outdoors, they are proving evergreen here, as they do outdoors in the south, and quite tolerant of the poor light they get. Planted among the dozen or so varieties of liriope are six or eight adiantums and two or three *Asparagus plumosus.*

In the open bed against the opposite wall:

Two plants of *Dipladenia sanderi* 'Rosea' (also known as mandevilla)—strong climbing vines to cover, in another season, the trellis masking the whole greenhouse side of the dining room wall. Around them is a small collection of begonias: several rex varieties, some of which succeed and some of which do not and are constantly being replaced with others; three or four semperflorens plants brought inside in late autumn from the garden borders (purple and bronze leaves, white and pink perpetual flowers); one big angel-wing variety, cut back from an unpotted grandmother plant and quite capable of reaching a height of 8 feet or more.

THE LIVABLE GREENHOUSE

continued from page 172

Was the compromise, such as it was, justified? The family thinks so. Where once every inch of bench and floor space was filled with pots, flats, pipes, and trays, now the gabled roof is festooned with hanging basket plants. Glass shelves hold small plants up to the sun in the enlarged "shoulder room" beneath the curved eaves. Under the benches, which were painted H&G's Blueberry Blue to match the tiles, are a dozen feet of maidenhair ferns and varied liriope species instead of an unsightly tangle of heating pipes. A "bromeliad tree," designed to accommodate rain-forest plants such as Spanish moss, orchids, and philodendrons, fills a sunny corner. Best of all from the standpoint of livability, the new greenhouse, like the old, is only two steps down from the dining room, which in turn is adjacent to the kitchen—from where, need it be said, all weekend blessings flow.

Call it reborn greenhouse, new-day living room, or tropical pleasure dome, the rejuvenated family likes the result. The new greenhouse presents its challenges (such as growing plants at a minimum night temperature of 60 degrees instead of 50) and its opportunities (every year-round satisfaction now under glass except a sun tan). And, of course, the range of plants that can be grown in the new establishment far surpasses (and differs wildly) from the former range of "cool house" plants.

Under normal conditions, almost all the work of installation could have been done by the family (which included varying combinations of transient sons). But the conditions were not normal, if only because the new greenhouse was the pilot model of a line just going into production. For this reason, the foundation (on existing footings) was erected by a professional mason and the greenhouse sections were put together

and glazed by the manufacturer's men. Gas connections would have called for the proper experts in any case. But all the rest of the work could have been done during a summer by any able-bodied family team. The family, in fact, did do all the wiring (meeting code requirements), painting, and tile laying themselves.

Here is a detailed roster of the special features and new equipment that make the greenhouse livable the year round.

On the horticultural side:
Dyna-vent automatic gas heater, using outside air for combustion but recirculating the separately warmed greenhouse air. BTU capacity of the model chosen is easily up to maintaining the desired 60-plus night temperature, even in below-zero weather.
Automatic humidifier, with hygrostat, capable of maintaining a relative humidity of better than 75 per cent if necessary.
Automatic ventilator controls, including thermostat and four motors capable of opening and closing the two full-length ventilating sashes along either side of the ridge. Switches installed on the vent side of the thermostat permit putting either east or west ventilators, or both, under automatic control. (This can be important when winter winds or occasional storms from either direction are strong enough to cause damaging drafts.)
Sink and running water (remaining from the original greenhouse).
Emergency alarm thermometer by means of which a battery-operated gong inside the main house will sound a warning when a preset high or low temperature is exceeded within the greenhouse (especially valuable in case of power failure, and even more with this type of space heater, which permits rapid cooling if the heater is not operating).

Comforts and conveniences:
Door from greenhouse to garden, originally requested of the manufacturers as a custom feature, but now available from them on an optional basis.
Glass jalousies (with summer insect screens) to facilitate passage of summer air from the north end of the garden through the kitchen and dining room of the main

Continued on page 218



Old center bench was really a raised brick ground bed, had to be cleared by sledgehammer to make new floor space.



New greenhouse is of extruded aluminum alloy members pre-drilled and bolted on site. Glass is set, puttyless, in plastic strips.



New concrete block walls set on old footings are painted with epoxy masonry paint. Concrete cap was troweled around sill after house was framed and glazed. Louvers aid roof vents in providing full summer ventilation. Gas-fired heater protrudes as corner.

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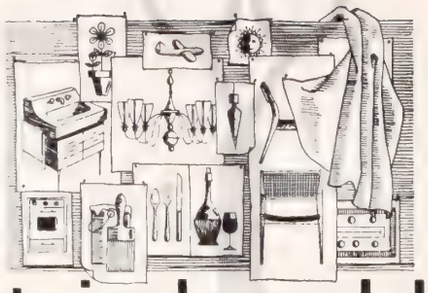
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COLOR IN YOUR HOME

1. ACTUAL PAINT SWATCHES are included in a 12-page booklet from Colorizer that features full-color room settings from the pages of House & Garden. There are also tips on antiquing, plus suggested color schemes for inside and outside the house. 25c.

2. COLOR AND PERSONALITY is the theme of a 12-page booklet written by Dr. Joyce Brothers for Magee Carpet Co. The emotional impact of color is discussed and major considerations when decorating your home are outlined. 25c.

3. BE YOUR OWN DECORATOR with Royalcote paneling and House & Garden Colors is the advice of a full-color booklet from Masonite. Color schemes are suggested to go with 16 kinds of paneling. Directions for measuring a room and installing paneling are included.

4. CREATE COLOR SCHEMES with the suggested color coordination plans featured in an 18-page booklet from Azrock. Tips on designing a floor are given, along with a color wheel and decorating suggestions. 25c.

DECORATING

5. START YOUR DECORATING with a picture, advises a folder from the Dearborn Glass Co. It covers the grouping of pictures, two types of arrangements, matting, and framing.

6. FROM A GRAND ENTRANCE to the remodeling of an old kitchen is the range of material in a 30-page booklet from U.S. Plywood. Over two dozen room settings in full color illustrate how Weldwood prefinished paneling helps to give rooms individuality. 25c.

7. HOW TO DECORATE WAL is explained in a colorful 64-page bo let from Yorkraft that pictures v decorations and accessories inspired America's past. They range from ern signs to coat racks. $1.

8. COVER A BOOK OR A B with Con-Tact brand using the di tions given in a leaflet that outli many other things you can do with versatile self-adhesive vinyl. A wide lection of available patterns and co is pictured.

WINDOW FASHIONS

9. A NEW LOOK IN WINDO is shown in a booklet from Brene that has 31 pages of tips on how decorate with shades. Room setting full color are featured, along with formation on measuring for shades caring for them. 50c.

10. FOR SEAMLESS DRAPERI a folder from Charles Bloom adv Tergal, the sheer polyester voile wo on silk looms of Lyons, France. actual swatch is included, and ad tages and available colors are lis

11. MAGIC WITH DRAPER and curtains is the subject of a 32-p booklet from Eastern Drapery H ware. This new guide by decora authority Mary Davis Gillies is i trated throughout with full-color r settings. 40c.

CLIMATE CONTROL

12. YEAR 'ROUND COMFORT hours a day, is covered in a col brochure from Day & Night Mfg. that describes how their full-hous door climate control system works, what air conditioning systems are able for home use.

3. WHEN IS YOUR HOUSE RY? This is only one of the questions swered in a booklet on humidifica- n by Research Products Corp. In ad- ion to check points to use in buying umidifier, there's an outdoor indoor ative humidity conversion chart.

GARDENING

. FOR A WEED-FREE LAWN, a page booklet from Amchem Prod- suggests selective weed control. A gestion-and-answer format discusses at chemicals to use and when to use m. In addition, 35 varieties of weeds pictured and described.

. DIAL-IT PRUNING GUIDE for ht categories, ranging from shrubs tree fruits, is offered by O. Ames. e 7-inch wheel also has suggestions pruning tools. 50c.

. SIX GREENHOUSE MODELS shown in full color in a 27-page klet from James A. Nearing Co. mplete specifications are detailed for se pre-fab aluminum greenhouses l there is a special section on green- se heaters.

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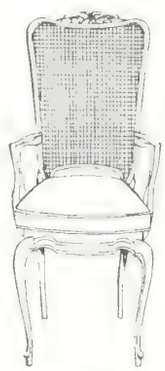
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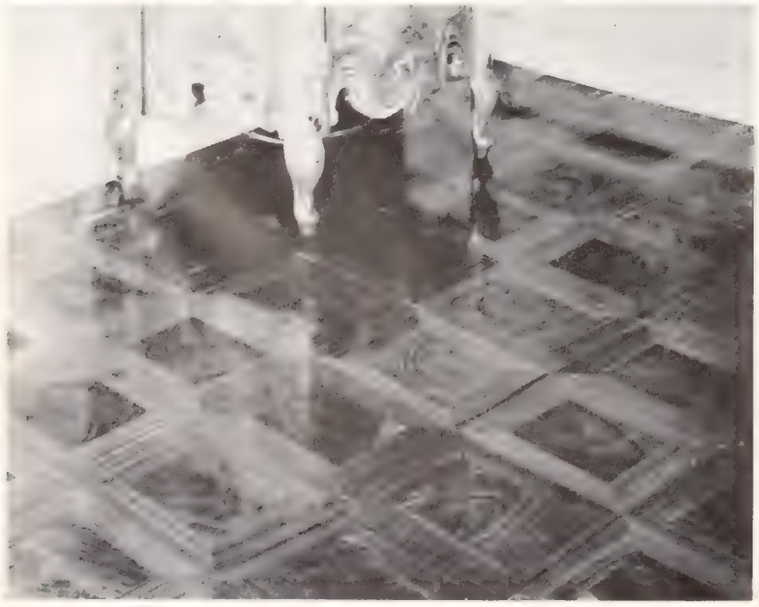
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half. You are in business.

Old-time fruit growers complain that the best flavored varieties are no longer obtainable. There is some truth in this, but not enough to discourage you. Some varieties do make better table fruits than others in varying climates. Suggestion: ask your state experiment station what fruit varieties are best for table use in your climate; then check the specialists' catalogues for the best of those varieties that are obtainable in dwarf plants. And happy birthday, Starks, anyway.

Book note. F. H. Brightman and B. E. Nicholson have produced without fuss or flurry, but with impeccable attention to detail, *The Oxford Book of Flowerless Plants* (Oxford, $10). The marvelously precise color drawings are Nicholson's; the equally precise text paragraphs are Brightman's. Everything described is illustrated and vice versa. And the organization is excellent and convenient. While this is a British book, it will serve admirably as a reference book of American or other English-reading devotees of ferns, fungi, lichens, liverworts, mosses, and seaweeds (quite an order).



Third weekend

Thinning harvest. "What you lose on the roundabouts," runneth the old English maxim, "you gain on the swings." Bear this in mind when you (a) prune or thin your spring-flowering shrubs or (b) cut branches of spring-flowering shrubs to bring into the house for pre-season color. All or part of what you prune for therapeutic or esthetic reasons, in other words, may be placed in water in the back of the garage for a few days, then brought into the living room where it should burst into bloom forthwith. (Actually, most of the early spring plants such as forsythia, flowering quince, apple, peach, almond, cherry, and hawthorn could have been harvested for the house a month ago. So they are ready to pop now.) The problem is not in bringing spring branches into flower indoors; it is in deciding which plants should be pruned and how. Forsythia, for example, is most effectively pruned by simply removing at ground level all superannuated or crowding growth (then the upper parts with buds can be taken inside). Certain other plants, especially the small or bushy fruits, are to be pruned rather than thinned in their entirety. It is important to remember in either case that *any* pruning or thinning of budding growth will lessen the flowering on the plant. On the other hand, remember that a few flowering shrub sprays in the house in late winter can lift your spirits amazingly; remember, too, that judicious pruning and thinning, done preferably during plant dormancy, is part of good husbandry.

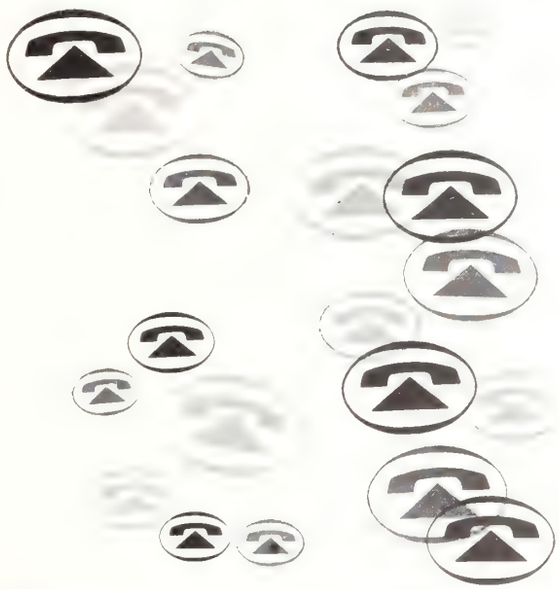


Fourth weekend

Pseudo-espaliers. Tradition says (H&G, November, 1966) that espaliering is a rigidly circumscribed art almost as stylized as the mating dance of the fililu bird. In point of gardening sense, the best that espaliering can teach us may be applied effectively to an enormous number of plants in a great number of ways. The best (or essence) of the espaliering technique is the kind of plant training that will produce maximum results in smallest (two-dimensional) space. Freely adapted to any plant that can be trained flat against a wall, fence trellis or other support, espalier pruning techniques—which call into play all the laws governing a plant's growth habits and production of foliar, floral, and fruit production—can be invaluable. In some respects, the proper training for woody plants may be downright unespalierish. The way branches are borne along a main stem, the manner in which bud initiation takes place (and when), the seasons in which certain types of growth are most active—all these things govern all but the most stylized approach to training the plant for esthetic purposes. In short: what you can do to an apple tree is not necessarily what you can do to a holly or yew. But one of the nice things about pruning as a pastime is that you can be leisurely about it. You can stand, sit, or recline for hours while deciding what to do to any particular plant, before you even address yourself to the problem of where you put your secateurs the last time you used them. Wholly unsuitable pruning may kill almost any plant. But short of that point, there is wide latitude for the play of imagination and the conducting of fanciful experiments. We commend to you the attendant pleasures.



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ADVERTISER	PAGE NUMBER
American of Martinsville Furniture	55
American of North Wilkesboro Furniture	188
Andersen Windows	193
Bassett Furniture	37
Breneman Window Shades	54
Brown-Jordan Furniture	38
Cabot Stains	213
Colonial Candles	200
Colony Glassware	44
Conn Organs	50
Day & Night Air Conditioning	196
Drexel Furniture	Back Cover
Drew Furniture	216
Dunbar Furniture	10
Duro-Lite Lamps	201
Ethan Allen Furniture	97
Georgia-Pacific Paneling	198
Gorham Silver	46
Henredon Furniture	Inside Front Cover, 1
Keller Furniture	67
Lenox China	15
Lipper & Mann Dinnerware	122
Magnolia Products	98
Oneida Silver	69
Pfaltzgraff Stoneware	180
Reo Power Mowers	212
Rembrandt Lamps	195
Roper Ranges	27
S. Bent Chairs	40
St. Charles Kitchens	123
Silver City Glassware	188
Syracuse China	62
Temple-Stuart Furniture	57
Thomasville Furniture	63
West Virginia Glass	178
Wheel-Horse Tractors	208
White Furniture	6
Wood-Mosaic Flooring	216
World Carpets	38

THE LIVABLE GREENHOUSE *continued from page 213*

house and out through the south greenhouse door to the woods beyond.

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* * *

If you would like additional information about modern home greenhouses and equipment for greenhouses prepared by leading manufacturers, please write to House & Garden Reader Service, 420 Lexington Avenue, New York, N. Y., 10017.

MODERN MUSIC *continued from page 124*

many aspects the least rewarding, of our quartet is Arnold Schoenberg. Begin with an early opus written in 1899, the sensuously resplendent *Verklärte Nacht* (Transfigured Night) (Columbia M2L-294/M2S-694). This poem for strings transmutes mortal passion into velvety ethereal sonority. Then you might try his "Three Little Orchestra Pieces" (in the same album of his complete works) written only eleven years afterward but eons later in terms of modernity. The sounds will probably scratch at your ear abrasively. The intellect guiding the music's deliberations may well be invisible and almost unbearable. The tones sound as scattered as mud flung at a newly painted fence by a child. There may be nothing here for you—at the moment—except distress and unrest, so put this later Schoenberg away. Come back to him another time. You may never like his ice-cold emotionless music, but if you persevere, you will at least come to respect it.

By now you should be ready for more recent landmarks of modern music—the twentieth-century masterpieces of our own day. The most tuneful and easily accessible is Béla Bartók's "Concerto for Orchestra" (Columbia ML-6215/MS-6815). Here a certain formalism keeps you oriented, while the voluptuous texture of sound involves you emotionally. In similar vein is the handsome "Violin Concerto" (Columbia ML-6113/MS-6713) by Paul Hindemith as played by Isaac Stern.

You should also listen to the music of Charles Ives, America's only really great composer. Although his life work places him with the early pioneers of modern music, he lived in unique isolation. First his career as a businessman, selling insurance, and later his frail health kept him from entering fully into the world of music. But no composer was ever more advanced or more daring. Only now has the public begun to catch up with him. The best starting point in the bewildering labyrinth of Ivesiana is his "Music for Chorus" conducted by Gregg Smith (Columbia ML-6321/MS-6921). On this record you will hear samplings of psalms, harvest chorales, and thrilling portraits and pictures in sound.

Among the current composers of modern music, two men, Olivier Messiaen and Alberto Ginastera, stand in a particularly glamorous and fashionable position. Each is something of a super- or supra-culmination of the romantic and modern acmes of contemporary music.

These, then, represent the highest peaks of the Himalayan range of modern music. By studying them, accustoming yourself to their strangeness—first with the easiest compositions, gradually listening to the more difficult, you will build a foundation that will stand you in good stead when listening to a composition that you have never heard before and one that will help you to appreciate what it is the composer is trying to convey. If you have let the sounds of some of these experiences of modern music sink in, you will automatically have a sense of modern musical geography and you will never lose the way, no matter how "advanced" or "disagreeable" the new, new music may be to you. No one can make you like cacophony, necessarily, but at least you now know just how far you are willing to go. If you know that, then you will also be able to tell the spurious from the genuine—a great convenience in this world where the accumulating centuries give us more to enjoy each day.



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EDRA STOLLER

On the cover: The breakfast room in H&G's Hallmark House for 1967—Mr. and Mrs. Marshall Steves' new Spanish Colonial house in San Antonio, Texas—is as Mexican as an *olé*. Since the swimming pool terrace is right outside the door, the room is not only a matinal setting for hearty Texas breakfasts, but a handy center for buffet-barbecues. These are prepared on a grill set into a corner of the hooded, recessed counter which is completely faced with hand-decorated Mexican tiles. Also in this room are several examples of the wonderful handcrafting that characterizes the whole house: herringbone-patterned cupboard doors, wood lintels, the Mexican farmhouse ceiling, a quaintly crude grille of tiles (over painting) for the air-conditioning vent, the nailhead-studded door. The furniture is Mexican. Even more obviously so is the tablecloth—five *rebozos* sewn together in alternate sections of the hottest orange and magenta north of the Rio Grande. For a complete tour of the Hallmark House and its pretty walled gardens, see page 125.

APRIL, 1967

VOL. 131 NO. 4

Decorating

150 The delights of leisure
160 A knowing designer transforms an ordinary house
168 To inspire your creative talents, H&G designs a sewing studio

Building

48 You and your home: Termites—and how to keep them at bay
125 H&G's Hallmark House for 1967
168 To inspire your creative talents, H&G designs a sewing studio
207 Building information
211 How to build H&G's cutting table

Entertaining

22 Notes for the hostess *by Diana Bryan*
46 Connoisseur's Corner: Wine racks
150 The delights of leisure
172 Corkscrew: Offbeat wines for a dinner for two *by Hugh Johnson*
173 House & Garden's Dinner-for-two Cook Book *by Elaine Ross*

Music

24 Looking and Listening: Making a lady of jazz *by Faubion Bowers*

Kitchens and Housekeeping

146 Pop goes the gadget . . . or how to get a cherry stoned
216 The care and safekeeping of table linens

Gardening

34 H&G's 1967 guide to plant protection *by Dr. Cynthia Westcott*
140 Taming the wild azaleas
200 Gardener's Month: The power explosion
205 Notes for April gardeners

Features

12 Antiques questions & answers *by Louise Ade Boger*
72 In the bag: portable travel accessories
142 "We bought a very small castle . . . then the fun began" *by Hollis M. Baker*
148 How to transplant your home *by Mary Moon Hemingway*
168 To inspire your creative talents, H&G designs a sewing studio
209 The kindest cut: A battery of scissors

Travel

56 Going places, finding things in La Côte d'Azur and Provence *by Kenneth Bates*
196 Castle hunting in Little England Beyond Wales

Reader's Service

76 Shopping Around with Betty Fitzgerald
184 Gourmet's Guide
186 Shopping Information
214 Best in Booklets
217 Whereabouts—a shopping service

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Good Housekeeping GUARANTEES



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FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.



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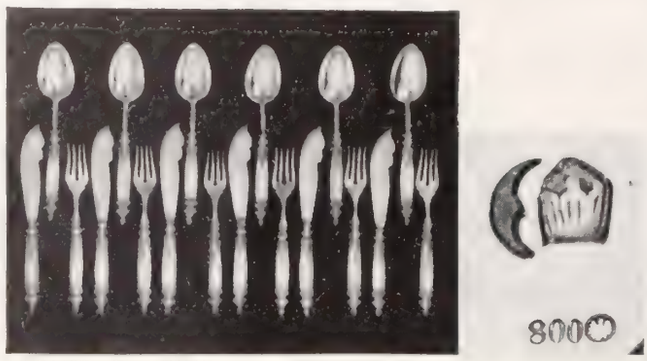
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Antiques Questions & Answers

By Louise Ade Boger



VERMEIL FLATWARE

Enclosed is a photograph of my set of pearl-handled Vermeil flatware and a closeup of the hallmarks on a fork. Curiously, some pieces in the set are unmarked. I would like to know the age of the set, the quality, where it was made, and the purpose for which it was intended.

B.B.B. San Antonio, Tex.

Your flatware is gold-plated silver of German origin. The quarter moon and crown is the Reich silvermark which came into use in 1866, so your pieces date after that time. The mark was stamped only on pieces that had a silver content of 800/1000 parts—the standard for German silver (which is somewhat less than the English standard for sterling of 925/1000 parts silver). Sets such as yours were used for the dessert course.

Can you tell me anything about my blue and white scenic platter, measuring 17 by 11 inches? Written on the back is "The Narrows from Port Hamilton"; underneath are the initials W.R.

B.M.G.—Lansdowne, Pa.



ENGLISH SCENIC PLATTER

The William Ridgway pottery of Shelton, Staffordshire used the mark W.R. from 1834 to 1856. Port Hamilton, so named by the British in 1854, was part of an island group south of Korea, and is now called Kyomon. Your platter therefore dates between 1854 and 1856.



AMERICAN FIGURAL CLOCK

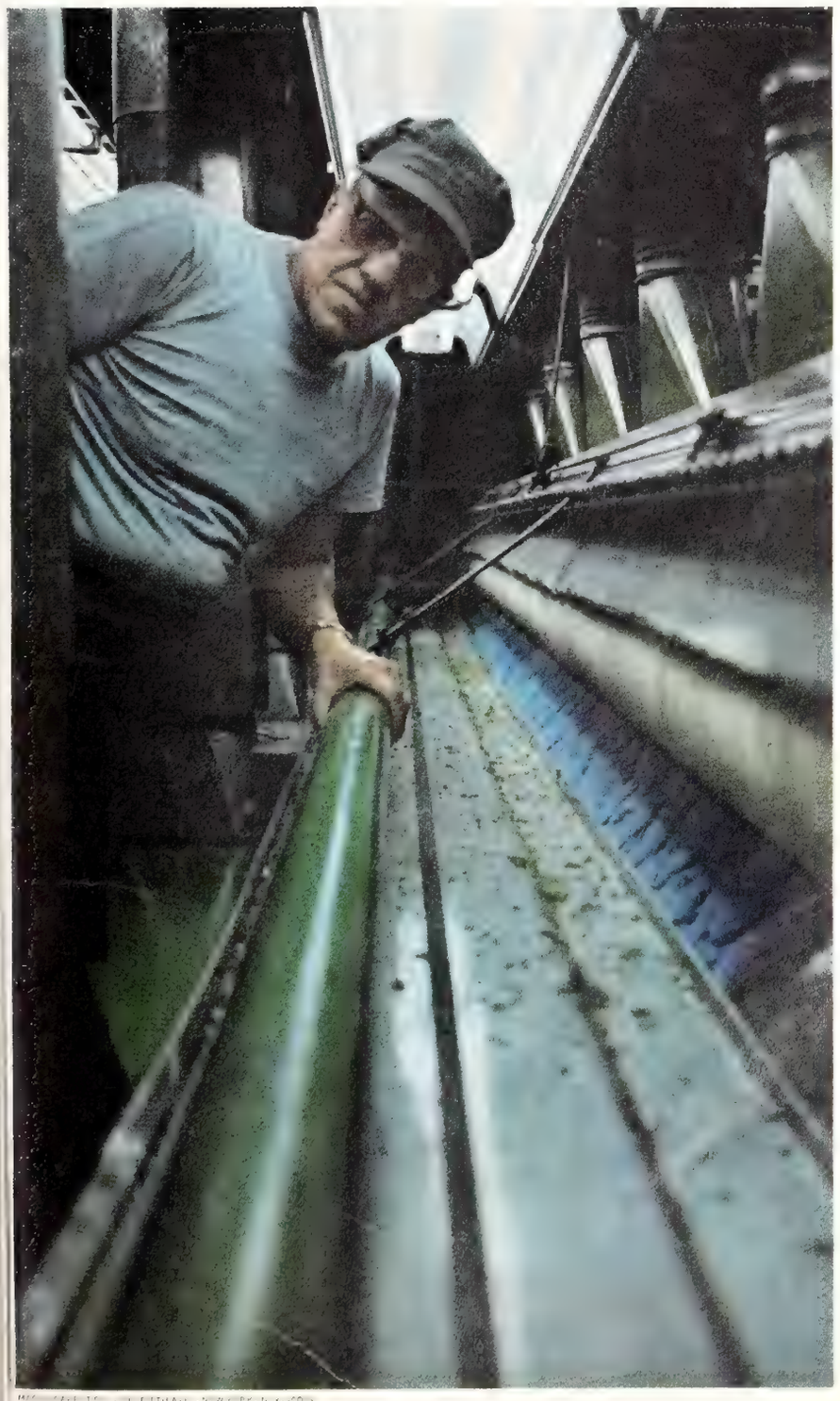
My grandparents received this clock as a wedding gift in 1895. We think the figures and case are bronze. The face is marked "Mfg. by the Ansonia Clock Co., N.Y., U.S.A." Could it be much older than 1895?

B.B.R.—Shreveport, La.

You have a fine example of an American metal figural clock case. We would date it somewhat earlier than 1895, probably somewhere between 1878 and 1890.

Continued on page 16

RALPH THE CLIPPER. HE CUTS OUR CARPETS BY EAR.



Now honestly. Did you ever think about how the pile on carpet got to be a certain height? But it sure is important when you get a carpet home.

The height of the pile—if it's uniform—means your carpet will look the same from one end of the room to the other. No streaks. No difference in tone. No difference in texture. That's why Ralph and his ear are so important to us. His ear is so finely tuned to the sound of blades trimming a carpet, he can tell if the height of the pile varies even a measly one-hundredth of an inch.

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Here are all the appliances you need to help you give the perfect patio party. At savings that pay for the party itself. Even a big one.

Buy Lysol® Brand Disinfectant and Lysol Spray now. Use the coupon below. Or get additional coupons wherever Lysol brands are sold. Choose any of these West Bend appliances. Choose them all if you like. Then start figuring whom you're going to invite to your party.

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4. Automatic Coffee Maker, regularly $14.99, only $10.95. 6 to 9 cup capacity. Polished stainless steel.



Please indicate below which items you wish and how many of each. Enclose check or money order payable to Lysol "Perfect Hostess" and, for each item, either the top flap from a package of Lysol Brand Disinfectant, 5 oz. or 12 oz. (Regular or Pine Scent), or the code # from the bottom of a can of Lysol Spray Disinfectant.

Mail to: Lysol "Perfect Hostess" Offer, P. O. Box 278E, Rockfield, Wisc. 53077

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ANTIQUES *continued from page 12*

Can you tell me anything about my antique copper and brass brazier? It is unmarked.
D.H.—Rutland, Vt.



ENGLISH BRAZIER

Your brazier is English dating about the middle of the eighteenth century. Such braziers were placed on marble-topped service tables, filled with charcoal, and lighted to keep serving dishes warm. The piercing of the bowl provided air for the charcoal to burn.



I recently inherited this handsome mahogany chair, but was unable to learn its history. Perhaps you could help. The seat cover had several layers of material including the original hand-woven linen. *J.S.V.A.—Binghamton, N.Y.*

It is American and was probably made by a Philadelphia cabinetmaker around 1765–1780. Chippendale-style splat-back chairs such as yours were designed with either cabriole legs and no stretchers, or straight legs and stretchers, the latter preferred for dining.

CHIPPENDALE-STYLE CHAIR

These plates were purchased from an antique shop in Baltimore that specializes in bronze. I sent them away for cleaning and the company returned them saying that they were gold. After cleaning, the marks "Tiffany Studios, New York 1708" were legible. Might you know anything about them?
A.P.F.—Washington, D.C.



TIFFANY BRONZE PLATES

Tiffany Studios was founded by Louis Comfort Tiffany in 1878 and continued in business until 1933, so your plates date somewhere between these years. Tiffany made decorative objects of brass, copper, and bronze, all of above average quality, but since the studios did not work with precious metals, your plates are probably not gold. More likely they are finished with a bronze spray paint which was often used on Tiffany pieces. The number "1708" is the pattern number.



"VICTORIAN RENAISSANCE" HEADBOARD

The headboard pictured is part of a three-piece set which belonged to my great-aunt. The wood could be cherry or walnut with maple inlays. The headboard is 8 feet 9 inches tall with a figurehead and plumes carved at the top. We would like to know where it came from and how old the set might be.
K.S.S.—Brookings, Ore.

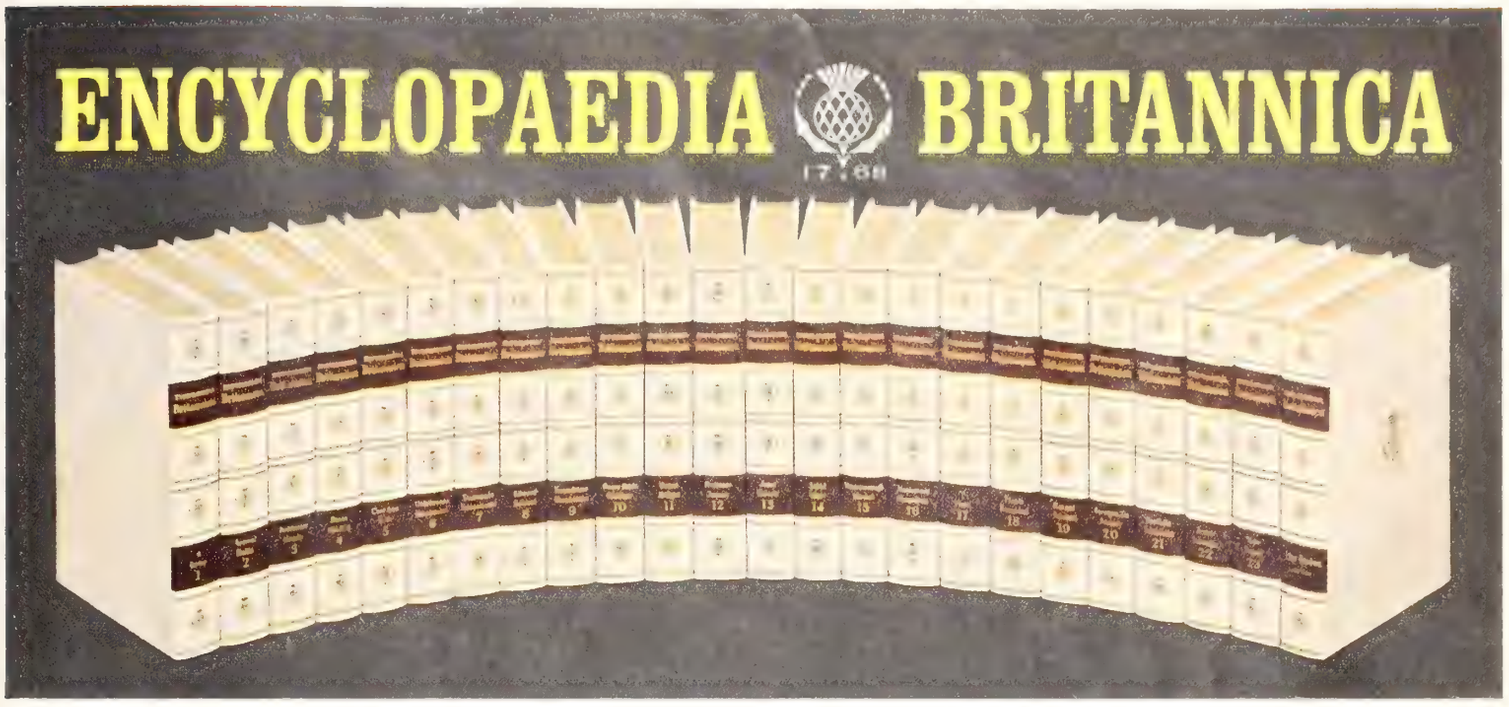
Your bedroom set is a fine example of "Victorian Renaissance," made in the United States around 1865–1880. Although once scorned, furniture in this style is coming back into favor and increasing in value.

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The special loan exhibit at this year's Philadelphia Antiques Show will be a dining room furnished with pieces by the famous Philadelphia cabinetmaker, Thomas Affleck, and made available by the descendants of Captain Sam Morris. A benefit for the Hospital of the University of Pennsylvania, the show will be held at the 103rd Engineers Armory, Lancaster Avenue at 32nd Street, April 18-22.

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ican-Standard toilets have the amazing new Vent-Away* toilet ventilator built right into them.
Away is an American-Standard air-siphoning device that whisks toilet odors down the drain
they can become bathroom odors. The air suction is fast and thorough. Now you can *be sure*
bathroom is always company-fresh. You can have this wonderful, exclusive feature in several
rican-Standard toilets. Three of them are shown above. All are available with famous Church* seats.
prices for American-Standard toilets with Vent-Away start at about one hundred dollars. For
information see your American-Standard plumbing contractor listed in the Yellow Pages under
bing Fixtures" or "Plumbing Supplies," or mail coupon.

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In the morning, slip into Skin Dew Moisturizing Emulsion. Its precious moisture seeps deep. Works invisibly to help dispel dryness. Leaves the barest, silky mist over skin so make-up flows on with ease—stays fresh longer.

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Now go ahead and fib about your age—no one would believe the truth!

Helena Rubinstein®

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Notes for the Hostess

BY DIANA BRYAN

Instead of packing away my large punch bowl after Christmas to await next year's eggnog, I decided this year to get more use out of it. When Don's boss and his wife came to dinner, I filled the bowl with four dozen roses—two dozen pink, two dozen red—using glass slag as an anchor. Now I plan to fill it with forsythia and luxuriant greenery and put it in the fireplace, which has just had its annual spring-cleaning. Last week, on this same new-ways-to-use-old-things kick, I rummaged in the attic until I found the two large pitchers that were part of an old washstand set and I've filled them with spring flowers and placed them at either end of the sideboard. They decorate the dining room charmingly and leave the center of the dining table free for vis-à-vis conversation—something that elaborate centerpieces have always made a problem.

Now that the chill has gone out of the weather, I'm beginning to think of outdoor living again. I have quite a large collection of small folding tables for informal indoor dining, but they are not really practical for outdoor wear-and-tear. So I was particularly taken with a set I saw at Altman's that have slate-like tops, and are impervious to almost anything—rain, alcohol, sun, heat. I'm going to use them for our summer barbecues and drinks served by the pool. I like the slate-topped ones because they seem to go especially well with our flagstone terrace, but they also come with tops covered in palomino leather-like plastic.

I've been finding all kinds of new uses for the electric knife I got as a birthday present. It cuts fresh pineapple beautifully, for instance, and takes the hard work out of one of my favorite desserts: I remove the outer skin and the inner core, then fill the gap with sherbet—we prefer lemon or lime—encase the whole thing with aluminum foil and leave it to season for an hour or so in the refrigerator. Then, using the knife again, I cut it in tidy slices that make an attractive ending for a fairly heavy dinner.

The bamboo motif keeps cropping up in some of the most unexpected places. Madge Riffle had a small dinner party last week mainly to show off her new glassware with handcut stems simulating bamboo canes. She had water goblets, wineglasses, liqueur glasses—all



with the same motif. The effect was kind of a contemporary chinoiserie, and while she used them with her set of quite-modern white china, I think they would be equally effective with traditional patterns. She bought them at Tiffany's—where else?—and told me they also have iced-tea glasses and champagne glasses in the same pattern.

Every once in a while Don brings home guests for dinner on a moment's notice, and I have no time to prepare any complicated hors d'oeuvres. For just such an emergency I always keep on my grocery shelf a box of shrimp-flavored chips. They stay fresh indefinitely, and all you have to do is fry them in deep fat and watch them puff up into an exquisite snack. You can even fry them in advance, keep them in a paper bag, and heat them in the oven just before serving. I find they make a great side dish with a hot curry, too. They're made by the Southeast Foods Co., and you can get them in almost any gourmet food store.

FOR STORE ADDRESSES, SEE PAGE 190



It's the only time we really get to talk!

The kids are fed, ready for bed. Bill's home from the office, showered and changed. Our dinner's on. And now we can sit, relax, tell each other what happened today.

Bill usually makes us both a drink. Always with Seagram's V.O. Canadian. We find we like it the best. (It always seems to taste the same—smooth and light, if you know what I mean.)

Well, anyway, later on Bill'll go up to work on his papers and I'll be ironing or something, and that'll be that. So this is it. The nicest part of the day. An unwinding time. Our time together.

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SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."

MAKING A LADY OF JAZZ

BY FAUBION BOWERS

In Bach's and Beethoven's lifetimes there was a close affinity between the music of the masters and the popular music of the day. While every greengrocer might not have whistled themes from Bach's fugues, serious composers frequently borrowed contemporary melodies, folk tunes, and dance music without the slightest scruple. Even "royal music" commissioned by a king was composed for the enjoyment of the people, too. But somewhere along the line, the music of the people and the classical repertoire separated, and, until our own day, one liked either, but rarely both.

Young people used to ask each other with intense interest: "Do you like classical music *or* jazz?" For a long time the wary would respond "classical," since it was not quite respectable among the classical contingent to admire jazz. After all, it was argued, jazz came from chain gangs, brothels, dance halls, and the dives of New Orleans and Chicago. One's musical status waxed or waned according to the degree of austerity and classicism one's taste embraced.

Things have changed. No longer is it just a matter of being "in" to be a jazz buff. No longer is it a star in your crown to "dig" late Brahms. Calm and eager acceptance of both jazz and the classics as well as an amalgam of the two has become the norm. Both kinds of music are now easier on the ear, and both, at least as of today, are being made from the very stuff of life as it is now being lived. Jazz, in the pure sense of the word, is a supremely American contribution to world culture (although its technical definition includes "European harmony, Euro-African melody, African rhythm, with Spanish, French, and West Indian spicings") but it has flowed effortlessly into the mainstream of world music.

Jazz did not lose its rather raffish reputation, however, until the historic concert wherein Paul Whiteman introduced Gershwin's *Rhapsody in Blue* and "made a lady" out of jazz. Before this time, a number of interactions between music for the moment and music for all eternity had taken place. First, it was the highbrows who looked to the low for new life. Debussy delved into ragtime and cakewalks. Ever since World War I, Stravinsky had borrowed bits of jazz rhythms and pieces of popular melodies for his music, climaxing his knowledge of the vernacular in the *Ebony Concerto*. Darius Milhaud in *The Creation of the World* composed in 1924, the same year as the *Rhapsody in Blue*, produced a work that might be labeled classical or jazz, according to which ear you heard it with.

But from 1938—the year Jelly Roll Morton delivered his autobiography in five weeks of sung, spoken, and played sessions at the staid Coolidge Auditorium of the Library of Congress—jazz was officially in. So much so, in fact, that the intense intellectual did not dare *not* like jazz. Meanwhile on the pop-music scene, the classics became an inexhaustible source for borrowed or stolen themes. Take *Blossom Time*. When the first movement of Schubert's *Unfinished Symphony* was turned into "You are my song of love," and drummed incessantly into people's ears, many felt they had found the reason why the great man never had finished this work.

Today, however, something remarkable has come into existence—an equality between the two types of music. One former differentiation—"longhair"—has changed its connotation diametrically. The classical violinist with the pageboy bangs has marched offstage, while the rock 'n roll group is more likely to be wearing Bach-length or at least Liszt-length haircuts.

According to Gunther Schuller—serious musician, jazz proponent, noted composer, and recent Ford Foundation "Artist-in-Residence" in Berlin where he composed a jazz opera—three streams make up the mainstream of today's music. The first stream is classical—the music which began 400 years ago, gradually losing its improvisational characteristics and becoming acutely formalized. The second stream is jazz. And the marriage of the two creates the third stream. It is this last "stream" in which most of today's musical fun is to be found.

More and more we are getting concerts where both kinds of music are performed in happy, easy co-existence. In January at the important International Festival of Visiting Orchestras, the Cincinnati Symphony, under the leadership of Max Rudolph, devoted

Continued on page 30

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Happily, we never go through with it.
As you can see below, this year's pattern Spanish Provincial, doesn't look a bit newer than last year's or the year before's.
Different, yes. But not *newer*. Because deep down we have too much respect for sterling silver to waste it on the latest fad.
And too much respect for your taste to design a razzle-dazzle pattern that will look woefully dated by 1977.

The fact is, we're traditionalists.
Maybe if we weren't, things would be different today. Maybe we'd have nifty chrome and plastic offices in the heart of New York City-instead of our little plant in Newburyport, Mass.
Maybe we'd have big, automated machines to do the craft-work we now do by hand.

That's why our latest pattern isn't Mod Madness. Or Discotheque Deviltry.
Or anything else that's unmistakably 1967.
It's Spanish Provincial.
And it doesn't look new. And it doesn't look old.
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To begin with, all carpet acrylics give you a nice soft springy feeling underfoot.

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Because of this resiliency carpet patterns stay standing up. Textures stay crisper. Years later, your carpets will look fresher and feel fresher. They'll still be fun to walk bare foot on.

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Or take the motor. Most dishwasher manufacturers use a standard motor. Not us. We design our own, to our own rigid specifications, just for KitchenAid.

Or take the timer. We design this, too. Test every one in our factory. Run it through all the cycles.

In fact, we inspect every part of every dishwasher before it leaves the factory. Even hook it up for a test run to make certain that it'll wash and dry thoroughly from the first time you use it.

So if you're looking for a dishwasher that won't nickel and dime you to death, get a KitchenAid. See your dealer (he's in the Yellow Pages). Or write KitchenAid Dishwashers, Dept. 7DA-4, The Hobart Manufacturing Company, Troy, Ohio 45373.

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**Slightly higher West and South*

the second half of its program to works for jazz quartet and symphony orchestra. The soloists were the respected MJQ (Modern Jazz Quartet), whose mentor is John Lewis.

A composer writing in both the classical and jazz idioms as well as in the "third stream," Lewis studied music (and anthropology) at the University of New Mexico. After World War II, he joined Dizzy Gillespie's band as pianist, and composed for it his famous *Toccata for Trumpet and Orchestra.* Then, abandoning jazz temporarily, he enrolled in the Manhattan School of Music, and earned two degrees. Some years later, the Manhattan School canonized Lewis's MJQ, by presenting the quartet under the School's concert aegis. Perhaps his *Jazz Ostinato* is his most sophisticated example of the new jazz. Written for vibraharp, bass, drums, and piano, it contains in Lewis's own words, "Bartok tensions and Webern pointillism."

Between bouts of composing, Lewis also created another highly significant outfit for music of today—Orchestra U.S.A. This organization's thirty musicians, half of whom have been trained exclusively as classical musicians, and half of whom developed their talents as jazzmen, combine their diverse talents to produce some arresting work. Orchestra U.S.A.'s conductor, Harold Faberman, is at home leading either a jazz band or a symphony orchestra.

Another exciting new composer now making the scene is Donald Erb, currently a Guggenheim Fellow and composer-in-residence at Case Institute, Cleveland, Ohio. The highlight of the Notre Dame College jazz festival this year was his *Concert Piece for Alto Sax and Stage Band.* While the young jazz hounds in South Bend were jumping to this piece, another type of audience was applauding one of Erb's formal piano sonatas at Carnegie Recital Hall.

Among the Janus-headed performers of today who have also entered the "third stream." Friedrich Gulda, well-known Austrian pianist, is outstanding. Although violinist Joseph Szigeti occasionally played blues and ragtime on his otherwise highbrow programs, Gulda makes a steady habit of it. One of his appearances this year on the Philharmonic Hall's "Great Performer Series" consisted of some Mozart and—so the advertisements read—"a little jazz, too . . ."

On the other side of the coin, a large number of jazz groups are using the classics to good purpose. Bill Evans' elegant trio can make Scriabin or Granados sound like the most scintillating of modern rhythms. Art Farmer and the Baroque Orchestra, with its arsenal of brass and winds, can perform Chopin in jazz rhythm with a sobriety that is nothing short of astonishing.

All in all, thanks to the matching of recent and age-old techniques and the meeting of young and old minds, listening to music is capturing some of the excitement and thrill usually associated with watching a sport event. Jazz has always been spontaneous and subject to the imponderables of improvisation and chance. So has athletics. Who knows how the ball will bounce or what the player will do with it? The analogy seems to be working with both jazz and the classics. Jazz is stiffening its intellectual spine. The accidental has been returned to serious music, cramming it with surprises. At the same time, those fleeting moments of jazz at its best are achieving a degree of permanence. The very brief discography, *below,* will give you a varied sampling of some of today's directions and interchanges indicating how blurred the line between jazz and the classics has become. Nearly all the jazz musicians involved have had training in classical music, and in these performances the classicists are paying respectful attention to jazz. It would appear that a new vocabulary is in order—one which will lay to rest the passé connotations of the very words, "jazz" and "classics."

* * *

Bill Evans Trio with Symphony Orchestra (Verve 8640 S/6-8640)

Orchestra U.S.A. *Sonorities* (Columbia CL 2395 /CS 9047)

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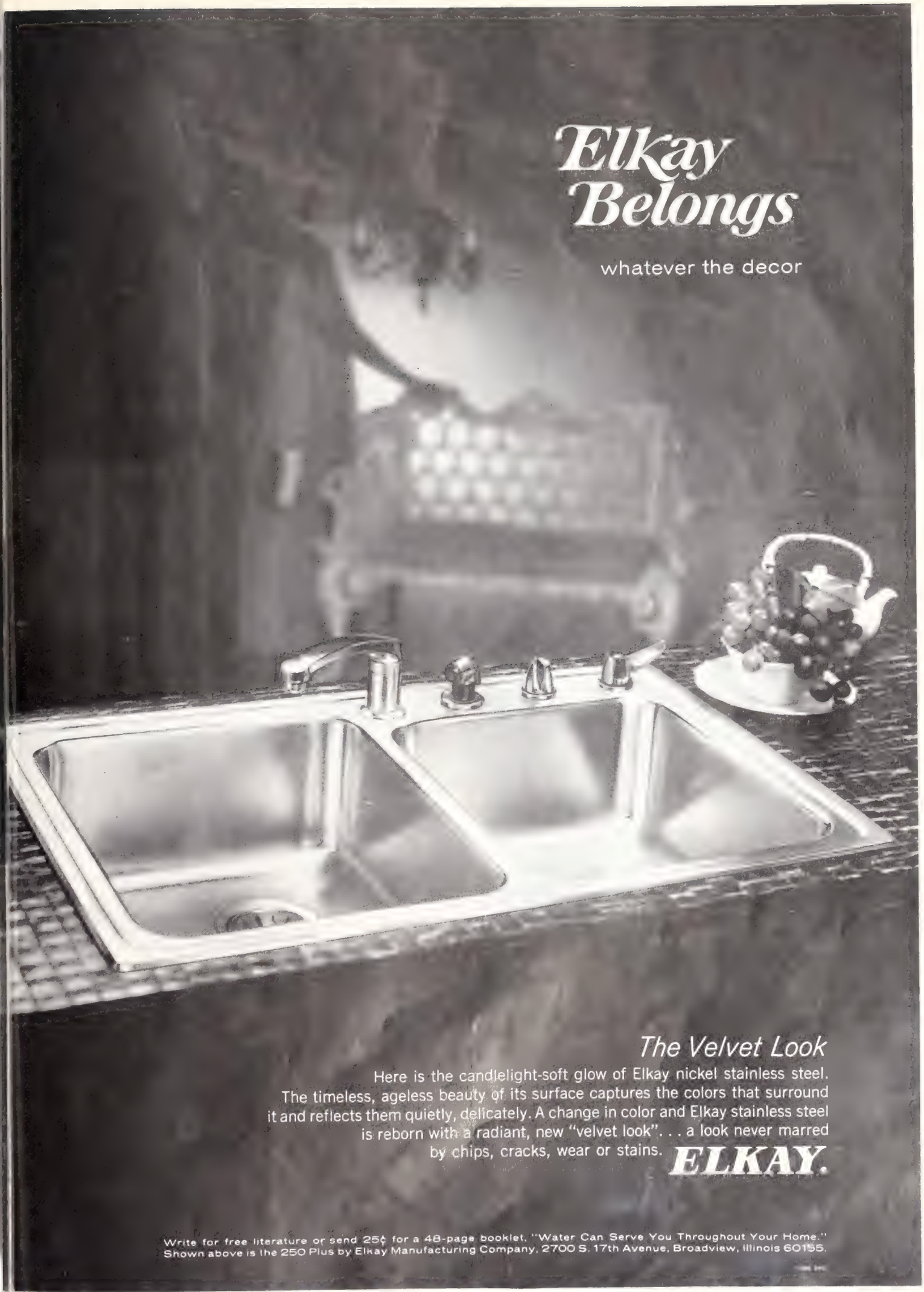
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H&G's 1967 GUIDE TO PLANT PROTECTION

BY DR. CYNTHIA WESTCOTT

Garden pesticides have changed greatly in the past thirty-four years, but my advice has not. If you don't know *what* you are doing, *why* you are doing it, and *when* you should be doing it, then don't do anything. You can kill a plant in ten thoughtless minutes; it may take ten years or more for the same plant to die from neglect.

Caution was needed even when chemicals were relatively few and uncomplicated. Caution is vitally necessary today when some pesticides are so poisonous that a few drops on the skin can kill the operator, some have a very long residual effect, some may kill beneficial insects and wildlife as well as the target organisms, and some can be concentrated to lethal proportions in fish and shellfish. In planning the garden insecticide shelf, select materials that are safe for the operator exercising normal care, reasonably safe for wildlife if used as recommended, and nontoxic to the plants you wish to protect if used in proper dilution. Instead of buying economy-sized packages, purchase only as much as you need for a single season. It is extremely difficult to discard leftover chemicals. If they are flushed into a sewer, they may pollute a river and kill fish; if they are burned, they pollute the air. Current recommendations call for deep burial—but what modern garden has room to spare for disposal pits?

Many sanitary and cultural methods supplement the use of chemicals. The following calendar of operations is suggested for the Middle Atlantic States; work would begin somewhat earlier in the milder regions, later in colder ones. Treatment is limited to some of the more important ornamental plants in the home garden. In many cases, several different pesticides are listed so that you can choose whatever happens to be locally available.

Before opening any chemical, READ THE LABEL! There is a great deal of information on a label and every word has been approved by the United States Department of Agriculture before product registration was granted. Chemicals are sold in various formulations, but the label always gives the correct dosage for each type. Some chemicals safe for certain plants may possibly be toxic to others. Read the label for such precautions.

MARCH

Check the seed catalogues for varieties resistant to certain diseases. Most of these are vegetables, but wilt-resistant asters and rust-resistant snapdragons are offered by some firms.

Start seedlings in sphagnum, Vermiculite or Perlite to avoid damping-off.

Choose a sunny day to walk around the garden with a large paper bag and pruning shears. Cut off twigs bearing tent-caterpillar egg bands. Check arborvitae and other evergreens for the baglike houses of bagworms. Remove the brown galls of cedar-apple rust from junipers. Cut old peony stalks at ground level (this should have been done in October). Remove over-wintering, mite-harboring weeds around the rose garden, and clean up the debris in iris beds. Remove lilac canes killed by borers. Cut off lower branches of spruce killed by Cytospora canker, working only when the needles are dry.

Just before the buds break on scale-infested lilac, euonymus, and other shrubs, vines, and deciduous trees, have them sprayed with a superior miscible oil at a dilution recommended by the

Continued on page 40



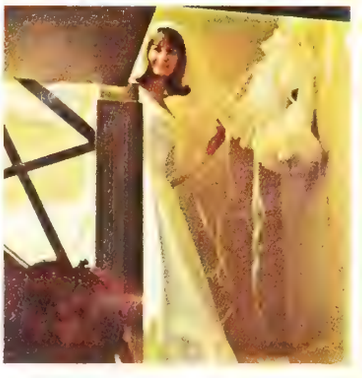












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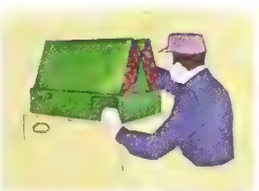
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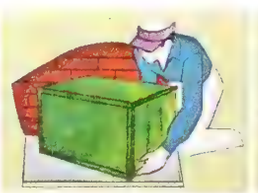
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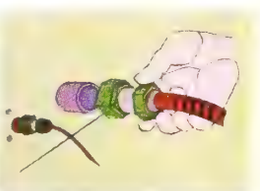
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More and more bedrooms are being planned with a "corner." A conversation corner that includes a sofa, coffee table and chairs. A breakfast corner with small table and chairs. A library corner with a desk and chair. Or plan a corner to fit a hobby. It could be for sewing and knitting with a sewing table and accessories.

Start with a color scheme

Your bedroom, more than any other room in the house, should be a true reflection of your personality. It's the room that starts and ends each day...the room in which you spend the major portion of a day.

Plan it to reflect your personality much as your wardrobe does. Give i colorful personal touch that makes yo room a joy to live in by starting with color you feel best reflects you. For a l of tranquility, Springmaid suggests y use blues, greens and white. To creat warm, cozy look, Springmaid feels r orange and yellow are best. For a d matic effect use contrasting colors as basis of your scheme...blue and oran red and green, yellow and purple.

The focal point of your bedroom

Once you've chosen your color or ors, move on to selecting the look want. Springmaid's done a lot of th ing, and designing, on the subject. Si the bedspread is the focal point of bedroom, start there. We've desig Rose Royale to be that focal point. Ma or coordinate your draperies, dres table skirt, bed hangings and linen your bedspread for a finished, plan look that makes your bedroom as m a part of your home as the living ro

The complete plan

Starting with the luxurious Sch embroidered roses you see below, Spr maid has created a completely coordi ed Rose Royale ensemble for your

The bedspread is a beauty, lavishly broidered, with a light puff of quil

When you turn back the spread charming Rose Royale motif is repe on the hem of a snuggly Springmaid mal blanket, to insulate you in com summer or winter.

Springmaid's smooth sheets and pi cases are bordered with the same ru of roses. Dainty scalloping edges the

Variations on the theme

If you prefer a coordinated rather a matched look, use solid color drap and bed hangings but create tie- from the matching Schiffli hem o extra Rose Royale pillow case. The of a Rose Royale sheet could be us a border for your solid color drap

Mixing patterns

Rose Royale lends itself wonde to the exciting look of patter pattern being used b decorators.



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Approximate prices: Rose Royale bedspread, twin 25.00, double 29.50. Sheets in combed cotton percale, twin 4.99, double 5.99. Pillow case 1.99. Thermal blanket, Creslan® acrylic, 72 x 90, 14.99. Cafe curtains, 36″, 5.50 pair.

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manufacturer. Apply oils early in the day, when the temperature is 45° F. or above. They may possibly injure sugar and Japanese maples, beech, birch, walnut, and butternut.

If you have had trouble with Botrytis blight (black buds, gray mold) on peonies and tulips, spray as they come through the ground with zineb or maneb. Repeat every seven to ten days to bloom.

APRIL

Prune roses when the buds swell—late March or early April, depending on the season. Cut out weak and diseased canes and those harboring pith borers; cut the rest back to sound wood. To avoid cankers, make all cuts *just above* a good bud. If rose scale is present, spray with lime sulfur; otherwise a dormant spray is unnecessary for roses.

To control juniper and pine-needle scales, spray evergreens with dormant-strength lime sulfur before new growth starts. If shrubs are near painted surfaces, substitute a less effective oil spray at a dilution safe for evergreens.

Spray spruce with lindane for gall aphids, which cause swellings at tips of blue spruce, at branch crotches of Norway spruce. Use lindane, or malathion, for white bark aphids on pine.

Spray delphinium with Kelthane to control cyclamen mites. Discard severely crippled plants; make sure new plants are not deformed.

Watch for tent caterpillar nests, and wipe them out while small; never burn them out.

Spray pines with lindane or DDT for white-pine weevil. Cut out wilting leaders.

In late April, spray birches for leaf miners with lindane, dimethoate, Sevin, or malathion. Tree experts control birch miners with a systemic applied to the soil, but this is too poisonous for amateurs.

MAY

At the end of April or in very early May, start treating roses with an all-purpose spray or dust. Dusting is somewhat easier, usually less effective. The combination should include: Phaltan or maneb for blackspot; lindane, malathion, or rotenone for aphids; DDT, Sevin, or methoxychlor for chewing insects; and Kelthane, Aramite or Tedion for spider mites. Some combinations include Karathane for powdery mildew, but many rosarians prefer a separate spray of Acti-dione PM applied only when necessary. Some use dimethoate as a systemic for aphids, mites, and thrips, and some try more toxic materials. The sprayer or duster should always have an extension rod and deflector so that underside of foliage can be covered. The combination rose spray should be repeated every seven to ten days until there is a hard frost.

To prevent borer trouble, spray lilacs in early May, rhododendron, azalea, and laurel in mid-May, and birches in late May. Cover bark with DDT. The latter is highly toxic, and in some states is not recommended for amateur use.

For iris borer, spray with DDT, endosulfan (Thiodan) or dimethoate (Cygon) starting when leaves are 5 to 6 inches high.

In peak years, have oaks and elms sprayed for cankerworms and other caterpillars with lead arsenate, Sevin, or malathion. The microbial insecticide, prepared from *Bacillus thuringiensis,* may give fair control.

Spray pieris with Sevin or malathion when the andromeda lace bug hatches.

Spray pines with DDT, lead arsenate, or Sevin when sawfly larvae start devouring needles.

Spray boxwood for leaf miners before the orange flies emerge (May 10 to 20 near New York City) and holly when black flies of

Continued on page 42



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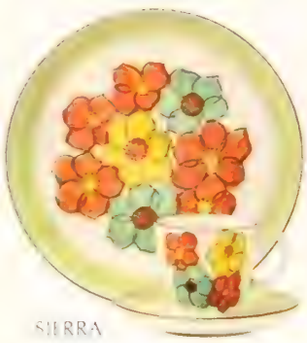
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GUIDE TO PLANT PROTECTION *continued from page 40*

holly leaf miner appear. Use DDT or, possibly, dimethoate. Add a miticide to the DDT.

Repeat spray for birch leaf miner (see April).

Spray spruce, hemlock, and arborvitae with Kelthane or Tedion for spider mites. Sometimes a strong stream of water will suffice.

Spray yew with malathion to control taxus mealybug, forcing spray inside the shrub.

If necessary, grub-proof lawns with milky-disease spore dust (for Japanese beetles only) or with chlordane for many soil grubs.

To prevent leaf nematode injury to chrysanthemums, make tip cuttings; do not divide old crowns.

Spray gladiolus for thrips with DDT, Sevin, dimethoate, or Diazinon.

JUNE

Brown or tan crooked tips on ornamental pines are evidence of infestation by the European pine shoot moth. Break off such tips into a paper bag before the moth emerges to lay eggs.

Cut off rose and peony blooms balled by flower thrips. A dimethoate spray may help. Continue the weekly combination rose spray.

As azalea, rhododendron, and hawthorn lace bugs hatch, spray their respective hosts with lindane or malathion.

When brown areas appear in lawns in hot weather, check for chinch bugs. Spray with Diazinon or Sevin, which will also control sod webworms. (Or hot weather may be the cause.)

In warm, humid weather, sudden wilting of delphinium, ajuga, and other plants may be due to crown rot, caused by a fungus with white threads and tan resting bodies resembling mustard seed. Remove plants and surrounding soil. Treat area with PCNB (Terrachlor).

Dust phlox and other plants susceptible to mildew with sulfur, or spray with Karathane or Acti-dione PM.

Spray evergreens for bagworms with Sevin, Diazinon, malathion, or chlordane.

Spray ground and lower branches of yew with chlordane to kill adults of black vine (taxus) weevil. Arborvitae, hemlock, and rhododendron may also be attacked.

Spray mountain-ash with DDT or lead arsenate to prevent defoliation by the mountain-ash sawfly. Use the same spray, or Sevin, on pines for the red-headed pine sawfly.

For the mimosa webworm on honey-locust and mimosa (albizzia), spray with DDT, malathion, lead arsenate, lindane, or Sevin. Repeat twice at monthly intervals.

In late June, the first brood of the autumn webworm may make nests over ends of branches of various trees and shrubs. Cut out where possible.

When the minute yellow crawlers of scale insects appear on lilac, euonymus, and juniper, spray with malathion.

JULY

Spray for Japanese beetles at the end of June or beginning of July. Sevin is effective, safe for people and wildlife, but it is very toxic to bees, and may injure Boston ivy and Virginia creeper. DDT plus malathion, methoxychlor, or chlordane may be substituted. Weekly combination sprays will keep rose foliage intact; between sprays, handpick beetles from flowers.

Spray as necessary for repeat broods of lace bugs on rhododendron, azalea, and pieris (andromeda).

Use malathion for crawling stages of scale insects on trees, shrubs, and vines; also for whiteflies on azalea, ageratum, and other

Continued on page 44

rniture with a Mediterranean flair from our *ıdeira* collection has brought "that Thomasville k" to this dining room. Notice that the owner s chosen her rug and fabric colors to contrast h the Almond finish, a lovely, subtle tone.
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FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.

flowers; and for aphids on chrysanthemum, delphinium, larkspur, lilies, nasturtium, and other flowers.

Remove galls from tips of blue spruce before they open to release aphids.

Spray asters and dahlias with DDT to control leafhoppers. Remove plants dwarfed by aster yellows, a virus disease spread by leafhoppers.

If boxwood and holly leaf miners were not controlled in May, spray now with lindane or dimethoate.

Watch for powdery mildew on rose, phlox, lilac, zinnia, and other plants; spray with Karathane or Acti-dione PM.

Watch for large digger wasps (cicada-killers) in lawns. Put chlorade or Diazinon into nests after dark and seal the openings.

Watch for dodder, a parasitic orange vine common on chrysanthemum, ivy, and other plants after midsummer. Cut out all affected plant parts. Be sure to clean up everything before dodder sets seed.

AUGUST

Spray with malathion for the tuliptree aphid and for crawlers of the tuliptree scale. Late in the month there may be another brood of the euonymus scale requiring malathion.

Watch for black blister beetles on asters and Japanese anemones; spray with DDT.

Continue the weekly combination spray on roses. If rose midge is present, turning tiny buds black and resulting in great reduction in bloom, spray ground and foliage thoroughly with DDT. Repeat in two weeks.

An additional treatment may be needed for azalea and andromeda lace bugs and for lawn chinch bugs.

Watch for giant hornets girdling lilacs and other woody shrubs, killing twigs and branches. Treat bark with Sevin.

Repeat treatments for powdery mildew. See July.

SEPTEMBER

The cyclamen mite becomes active again on delphinium in cool weather. Discard severely infested plants; spray with Kelthane.

Continue spraying roses, especially for mildew, and chrysanthemums for aphids and mildew.

If you are remaking a lawn, incorporate a chemical to kill grubs.

OCTOBER

Cut peony stalks at ground level and burn tops to destroy the Botrytis blight fungus and prevent wintering-over.

Cut stems of phlox and other flowering plants at ground level to eliminate stalk and European corn borers.

To control thrips, dust gladiolus corms after harvest with DDT, lindane, or malathion.

After a hard frost, clean up iris, removing old foliage, but leaving the new fans. This destroys some iris borer eggs.

Inspect tulip bulbs before replanting. Discard any showing small, hard, black resting bodies (sclerotia) of the Botrytis fungus. If possible, plant healthy new bulbs in a different location.

NOVEMBER

Do *not* prune back roses in autumn; wait until spring. Do *not* overprotect roses for winter, especially with materials that will keep canes moist and encourage cankers. Except in very cold regions, hilling up roses with soil is unnecessary if they go into winter in a healthy condition. Summer spraying is the best winter protection.



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Connoisseur's Corner

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1. Hanging rack of brightly painted wood that can be fitted easily into most kitchen corners. It can hang either horizontally or vertically and is decorative in its own right. In yellow, orange, green, white, or black, it measures 19½ by 8⅝ by 7 inches, holds eight bottles. $15 at the Pottery Shop.

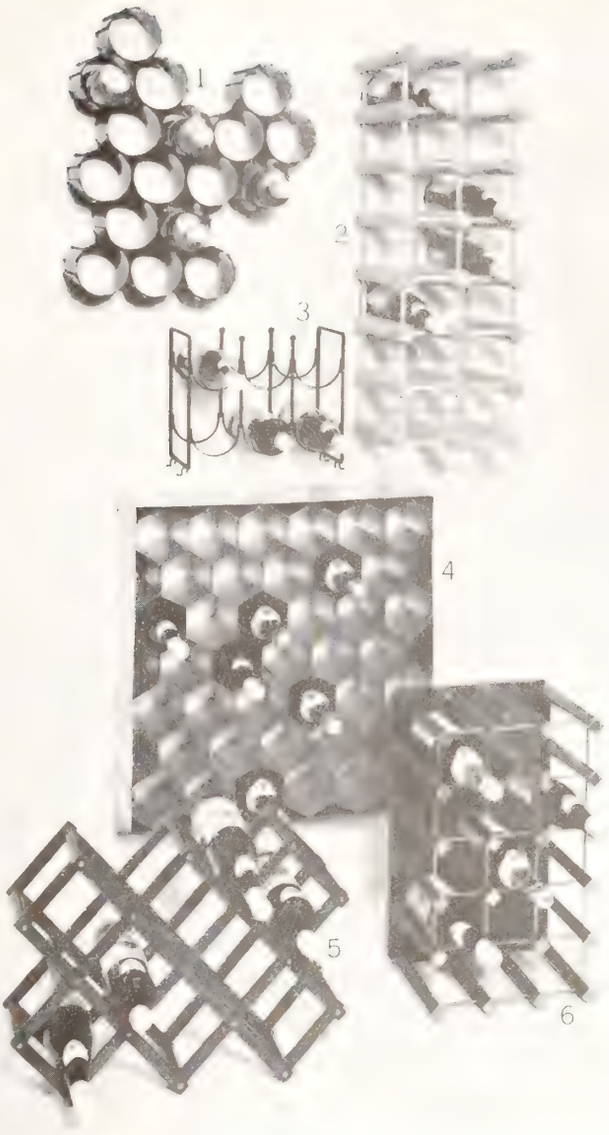
2. Rattan wine holder stained dark walnut that can rest handsomely anywhere, or be hung on the wall. Measures 17 by 17½ by 8¼ inches, holds twelve bottles. $25 at The Noisy Oyster.

3. Square, stackable four-bottle containers that can be arranged horizontally, vertically, in squares, or as you will. The range of colors—bright yellow, orange, green, white, black—gives you a chance for all sorts of striking combinations. Each is 10 inches square, 7¾ inches deep. $7.50 at the Pottery Shop.

4. Classic wine rack in dark-stained wood and non-corrosive zinc, 13 by 24 by 9 inches. Holds eighteen bottles. $15 at Lord & Taylor.

5. Combination service table and wine rack that might be placed in a living room or dining room. The top is a removable tray of wood and Formica, with handles for carrying. Measures 24¾ by 19¼ by 9½ inches, holds twelve bottles. $20 at Abraham & Straus.

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6. Elegant rosewood and brushed chrome plated brass wine rack. Can stand either horizontally or vertically. Measures 19¾ by 12¼ by 9 inches deep, holds fifteen bottles. $50 at Bloomingdale's.

WINE COURTESY OF CALIFORNIA WINE INSTITUTE FOR STORE ADDRESSES, TURN TO PAGE 190

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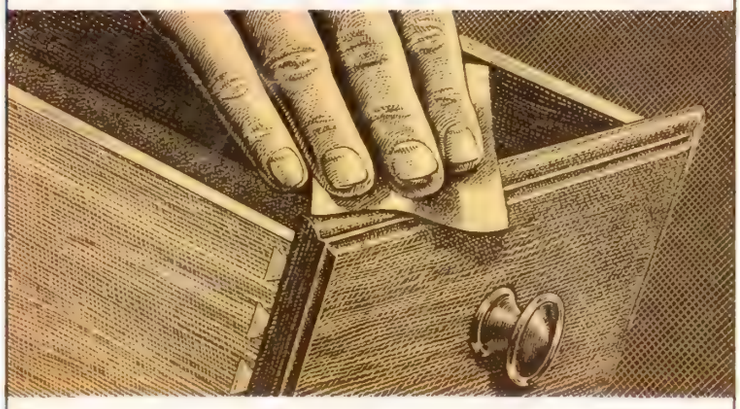
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SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."

TERMITES—AND HOW TO KEEP THEM AT BAY

Even if they invade your house, you can stop them before they do serious damage

Like most of nature's threats to your sense of well-being, termites play ferociously upon your imagination. The mythology that has grown up around them makes them out to be insatiable little brutes bent on literally eating you out of house and home.

Undeniably, termites are bad actors. Their collective appetites are reckoned to cause over $250 million worth of damage to houses and other wood structures every year. Yet they are by no means uncontrollable. Armed with an understanding of their ways and wiles, any homeowner can take steps to detect an infestation of his house before serious damage has been done. The following questions and answers, compiled by H&G, in consultation with termite-control experts, will tell you what you need to know.

What is a termite? It is a tiny wood-eating insect known to have been on earth for at least 250,000 years. Most of the forty-odd wood-gnawing species in the U. S. are subterranean termites—the type you are most apt to be victimized by in your own house. (A comparatively rare type, the dry-wood termite, can survive above ground in the wood that provides its food. Fortunately this unwelcome guest is usually found only in southern coastal areas and Southern California; getting rid of it requires complete fumigation of a house, indoors and out.)

Like ants, subterranean termites are organized in a highly specialized caste system made up of workers, which do all of the wood-gnawing; soldiers, which guard the intricately engineered colony from its enemies (notably ants); winged reproductives, which emerge above ground periodically and establish new colonies; and the king and queen, whose reproductive prodigies account for the tens of thousands of termites in each colony. It is a discouraging fact to homeowners that a queen may live for thirty years—and keep producing successively larger batches of eggs for most of that time.

Can termites be seen by the human eye? Yes, indeed, contrary to the common misconception that they are microscopic in size. They measure between ⅛ inch and ¼ inch. The workers normally are not seen, since they live underground when not chewing on the interior of a piece of wood. If, however, you should uncover them with that best of wood-probing tools, an ordinary household screwdriver, they will appear as milk-white, plump blobs.

The most likely time to spot termites is during the "swarming" period, when the winged reproductives leave one colony to establish a new one nearby. Swarming usually takes place on a warm spring day after a rain. The swarmers, unlike the workers, are black and lumpy looking with two sets of transparent wings. They are sometimes mistaken for flying ants, which can be distinguished from termites by their nipped-in "waists."

If you should discover swarming termites near your house, don't panic. These are not the wood-chewers, and spotting them does not mean your house is being seriously damaged. But you should accept the evidence of your eyes as reason enough to call a reputable termite-control firm to have your home thoroughly inspected.

Are termites found all over the United States? Technically, the answer is "yes, with the excep-

Continued on page 52



DON'T MISTAKE flying ants for termites. The flying ant, *upper left*, has a nipped-in waist; while the termite pictured in its winged reproductive form, *lower left*, is fat-bodied and has four wings.

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tion of Alaska." But the infestation rate in Maine, Vermont, and New Hampshire is so low as to be negligible. And the rate is extremely thin in the Rocky Mountain states. As a rule, termites are found wherever the mean average temperature is above 45 degrees Fahrenheit. It follows that the farther south you go, the more prevalent they are. The rate of infestation is notably high in Gulf Coast states and Southern California.

Infestation is normally measured on the basis of the number of houses infested per thousand, and also by the number of years required for "substantial" damage to be done. In New York City and vicinity, for example, the infestation rate is considered to be eight per 1,000 houses, with about fifteen years needed for substantial damage to appear. In New Orleans and Los Angeles, by contrast, the rate is thirty per 1,000, and the period of time, four years. In Omaha, Nebraska, and Canton, Ohio, the rate is six houses per 1,000 and twenty years. In Memphis, 20/1,000 and six.

But remember, these are *averages* and useful only as a guide to the general probability of your house being attacked. For example, it is perfectly possible for a five-year-old house in the New York area to have been infested in its short life and to have sustained damage. You may find a clue to the infestation rate in your locality by looking in, of all places, the Yellow Pages. The economic realities of termite control will be fairly well reflected by the number of listings for companies in the business of ridding you of the insects.

Is it true that termites are always found only in very old houses? Definitely not. Depending on local conditions, infestation can take place before the last nail is driven—or fifty years later. Consider, for example, what happened in one new subdivision built on a tract that was originally part woodland and part plowed ground. Among some of the houses built on cleared land in the wooded section, infestation took place within a few days. (Termites were already in the ground, of course, and seeking a new source of food.) But among the houses built within the plowed area, the earliest termite invasion was five years later.

What, exactly, does a termite do? Termites eat wood. They feed on anything that contains cellulose, and wood is their most accessible and abundant cellulose source. But they will also chew away at rugs, books, clothing, curtains. Houses have become a favorite objective in modern times, not only because they have taken the place of dead trees as a prime food source in previously wooded areas, but also because a modern-day house provides the right combination of moisture and warmth to lure termites.

Where should I look for them? The first place to inspect should be the immediate vicinity of water- and drainpipes leading from the ground to kitchens and bathrooms. Equally likely are any earth-filled areas covered by concrete—such as steps, porches, or garage slabs. From these quarters, and from their subterranean nests, termites spread out to wherever wood is accessible. They crawl upward through openings in slab or foundation walls (a crack need scarcely be wider than the thickness of a sheet of paper to admit termites). To cross open or exposed areas, they construct ingenious and easily identifiable mud tunnels through which they can crawl to reach nearby wood joists or sills. So, as a practical matter, you should inspect the entire perimeter of your house, inside and out, keeping a weather eye out for telltale tunnels and evidence of seemingly decayed structural wood parts.

If your house is conventionally constructed (that is, with a basement or at least a convenient crawl space) this examination is best carried out from below. Probe sills and exposed wood parts with your screwdriver; any more than normal penetration of the point may well indicate termites at work. Where possible, remove any wood in contact with the ground, since this can provide an ideal termite raceway.

Even better, invite a professional termite-control man to have a look. In most states his inspection won't cost you a cent; even in areas where a charge is customary, it will be nominal.

Continued on page 199



WOOD-EATING TERMITES of the common subterranean type are most prevalent in the southern U.S., but exist in all but northern New England, Rocky Mountain states. Less common dry-rot termite is found in coastal states below the dotted line.

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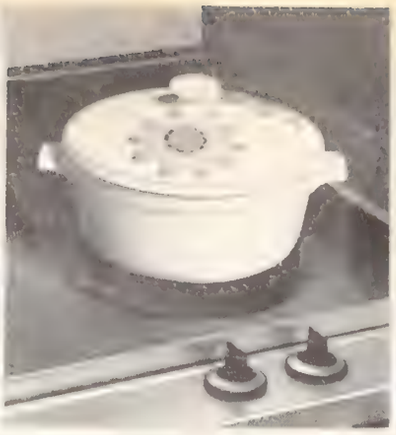
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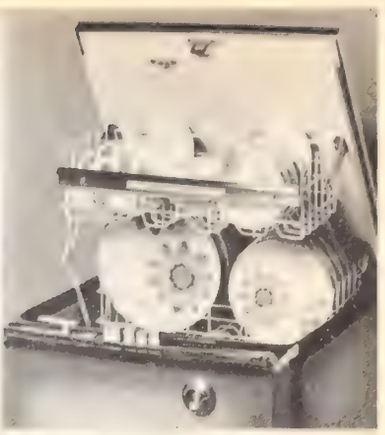
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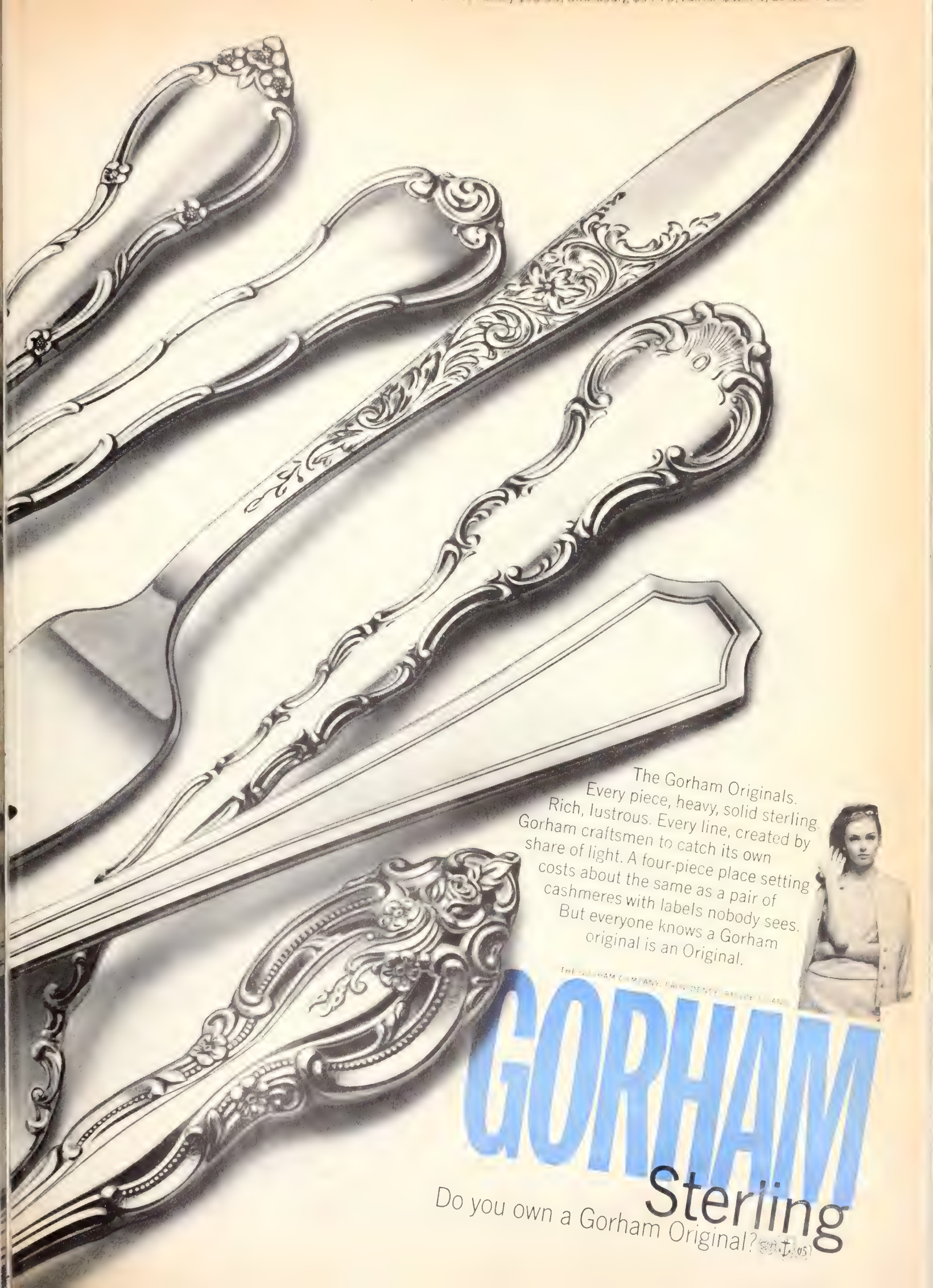
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GOING PLACES, FINDING THINGS IN

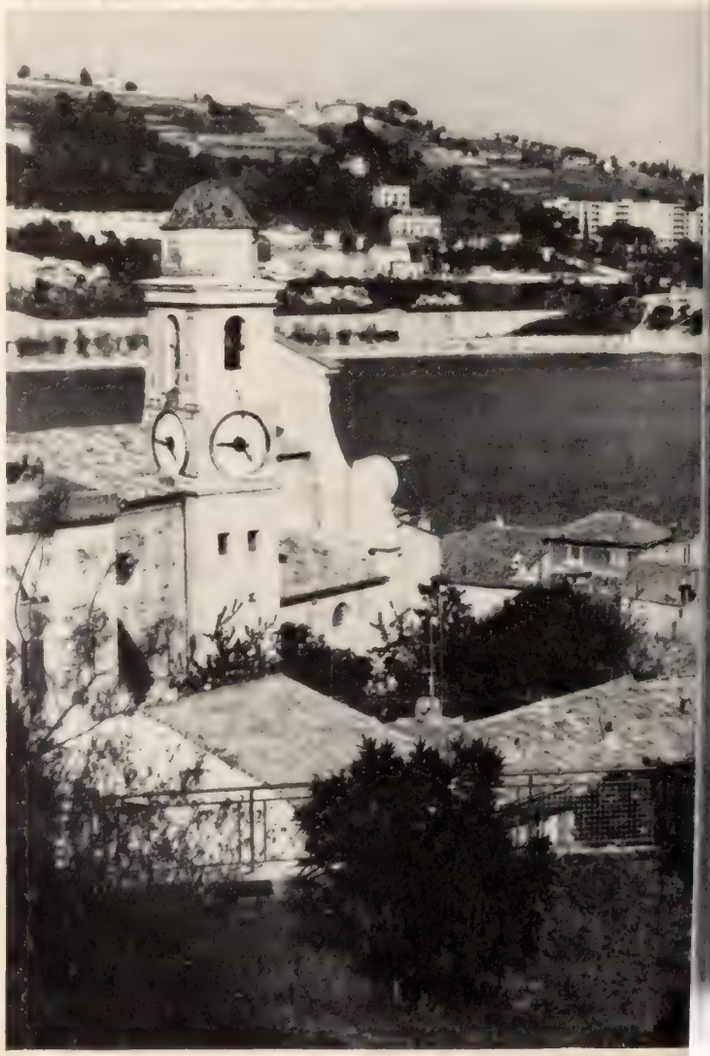
LA CÔTE D'AZUR AND PROVENCE

BY KENNETH BATES

Mr. William Somerset Maugham once observed of the French that what makes them so difficult is that they are certain they can do everything better than anyone else: "Cook, paint, farm, love, govern. The fact that they are quite right about this most of the time is not a mitigating factor." Love and politics aside, the French certainly paint as well as anyone, farm better than most people, and no one could ever deny them their prowess in the kitchen. But if you would really know how passionately a chef can be wed to his spoon, you must go to France. A French restaurant in the United States can be a splendid thing, but somehow, by enforced exile, enough bloom is off the peach to make the difference. Great French food is something you must get from the *bouche* of the *cheval*. With this pleasant thought in mind, and lured by the offer of a villa on Cap Ferrat, I set off last summer to stuff myself like a Périgourdine goose with food, music, and just plain rubbernecking.

The quickest approach to Cap Ferrat is via Nice. There is a direct flight from New York, much in demand, and experienced travelers book it early. I did not, and had to go the roundabout way

PHOTOGRAPHS COURTESY OF FRENCH EMBASSY



through Paris where the simple choice of changing planes is a traumatic experience. This is one of the times the Parisian shows well, preferring instead to hustle you up and down endless ramps searching for mysterious officials who must stamp your tickets and stubs, inform you blithely that you may get your luggage or may not, *que sera, sera*, then dismiss you with a shrug perfumed with garlic and lemon verbena. Pale and shaken, I somehow found the plane for Nice, got on, and called for cognac, a panacea the stewardess knows all about. She keeps the bottle in her pocket. An hour or so later, I was in the Nice airport, (*Continued on next page*)

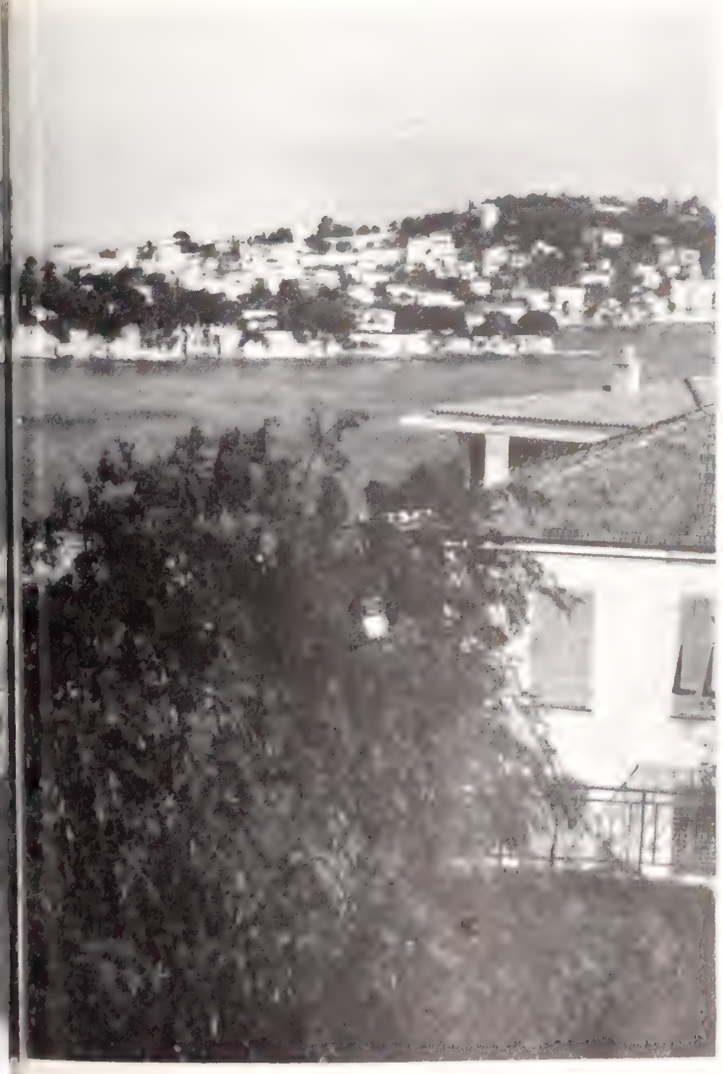
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a pleasant place with—for an airport—an excellent restaurant and, since they are Niçois, an assiduously polite staff who handle you like cut glass. The car I ordered weeks ago was actually waiting, and off I went to traverse the entire length of the Promenade des Anglais, the only way to get through Nice without getting lost in back alleys. A boulevard, really, the Promenade ploughs alongside the sea, and if there were any Russian Grand Dukes left, there would be one at every corner. This was their favorite playground and their high jinks are still remembered with a true Gallic regret that no one since has ever thrown away so much money so gaily.

Twenty minutes from Nice, Cap Ferrat is off the road to Monte Carlo. If you don't watch your signs, you'll end up with Princess Grace instead of on the Cap, which you enter with a quick lurch seaward into a labyrinth of winding roads and walled villas that leads down in circles to the village of St. Jean. Here there is a fairly new, chic, and not shockingly expensive hotel called the Voile d'Or, which is blessed with a good chef. There are other hotels and all manner of pensions, but the Voile is the most amusing, has the best plumbing, and a delightful seaside terrace for dining. Down the road to the right is a *plage* where for two francs you can rent a mattress, and for two more, an umbrella, and spend the day in the sun. There is a little bar and restaurant, a swimming instructor, and a fleet of those odd boats that are run by pedals, like a bicycle. The beach is composed of tortuous little black rocks, so unless your feet are made of cast iron, it makes sense to buy the white rubber swimming shoes the village offers for American tender feet.

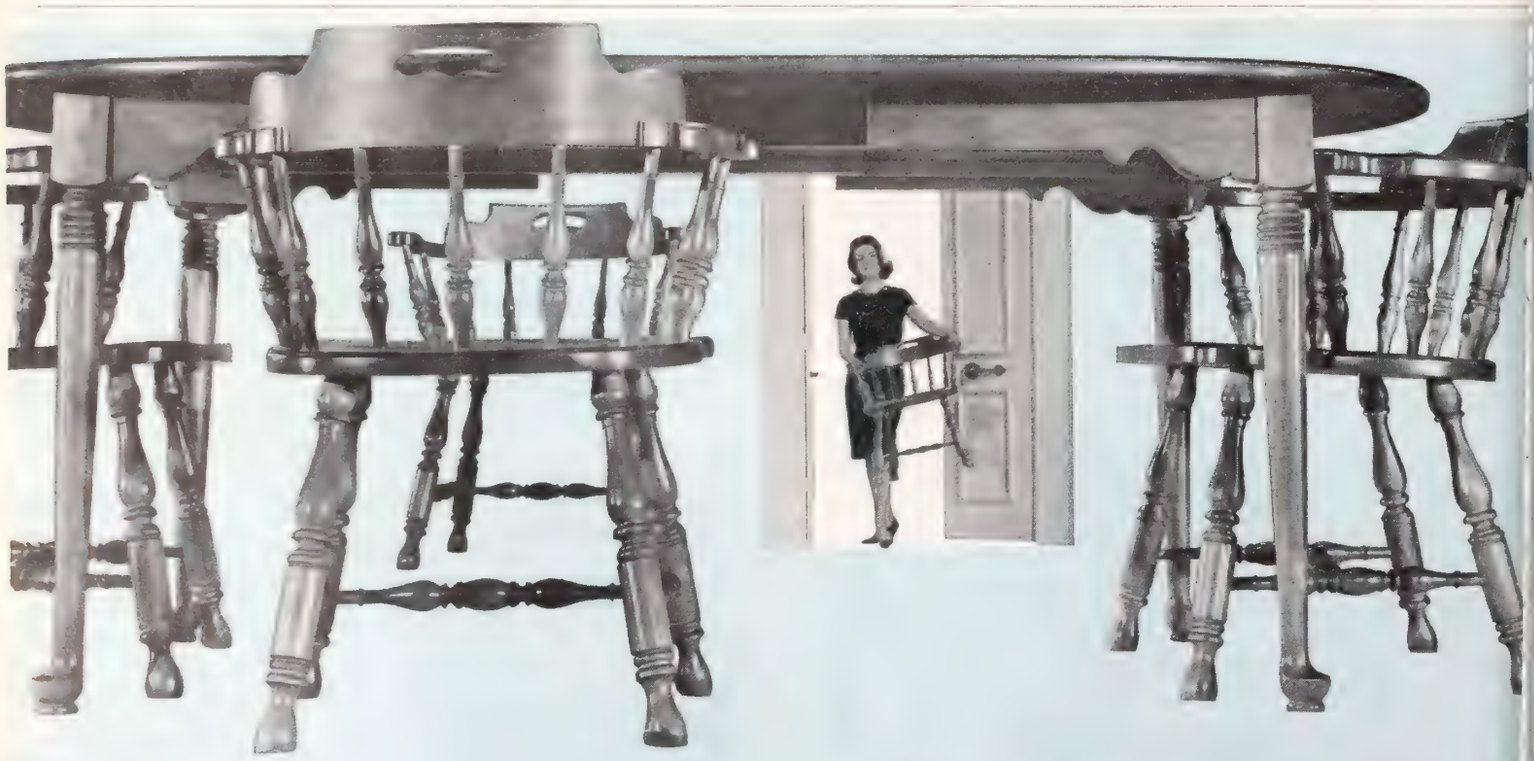
Plunk in the middle of the village is Cappa's restaurant, famous for its bouillabaisse, and justly so. It is, of course, a dish you must truly love, for it should be eaten with aïoli, the mayonnaise infused with all the garlic the cook can beat into it. Although the flavor is ineffable, keep in mind that you're eating TNT. If bouillabaisse is not for you, have mostelle, a delicate fish quite like our pompano which the Cappas bake with herbs and bread crumbs. The wine of this particular country is Chateau de Selle Clos Mireille—amber and heady, and the restaurant does a very good Grand Marnier soufflé which they rush from their kitchen across the street high on one arm while the other halts traffic. A perilous voyage. For a good restaurant, Cappa's tariff is surprisingly reasonable, and as in most French restaurants today, *service* is *comprис*. One should leave only chicken feed as a tip. Full of Clos Mireille, I left the old customary *pourboire*, a good one, which Monsieur Cappa accepted with a whacking of his withers and a happy shout of "PLUSSS," which I suppose meant that he was delighted and that I was an idiot. Thereafter, I perused the bill.

La vie en rose

My villa, half flowers, half house, came complete with Madame Monnet, a remarkable lady who has lived on the Cap since the day she was brought there, years ago, by the Duchess of Sutherland, a peeress who traveled with a staff of eighteen. Madame Monnet, who is as English as Cheshire cheese, was the tweeny. She married the gardener, had two children (now respectively a nun and a swimming instructor), divorced the gardener, and in the meantime was taught to cook by the Duchess' French chef. Today she is probably the best cook on the Cap and is not simply asked to bring her talent to various houses, but *wooed*. Along with a huge repertoire of complex recipes, she has also acquired a dossier of gossip that reads like Burke's Peerage, except that it is much funnier. This rattling of coronets in closets is due to Cap Ferrat being not only the prettiest point on the French Riviera, but the grandest. It has been so ever since King Leopold II of Belgium wintered there in a gigantic mansion with one or another of his galaxy of mistresses.

The Villa Leopolda (now the property of the gentleman who makes Grand Marnier) is not open to the public, but anyone can visit, any day but Monday, another fantastic mansion, now the Musée de l'Ile de France. This Italianate wedding cake was built by the Baroness Ephrussi, née Rothschild, as a residence and an eventual museum which she willed to France. The Baroness collected magnificence as the Collier brothers collected newspapers, and the house was built not so much as something to live in as a frame—a kind of Tiffany setting—for her possessions. They are all priceless (the Sèvres dinner service of 400 pieces is supposedly the greatest in existence), completely heterogeneous, and dazzling. After I had absorbed as much as I could, I repaired for air to the gardens, of which there are four, all beautiful, all quite unrelated. They begin with a formal French garden which suddenly about-faces to become an English type, rather wild and woolly. This in turn parts company to drop down to the sea in two versions,

Continued on page 62



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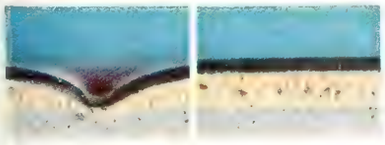
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one Spanish, one Japanese. A temple of Venus watches this quick-changing in complete serenity from a little hillock, and they say that the wraith of the Baroness still watches from a balcony, ready to screech at anyone daring to steal one of her lotuses. Once or twice each summer the Comédie Française comes down to play a charity



PAPAL PALACE at Avignon, a vast labyrinth that, at the turn of a corner, skips from magnificence to monasticism, to, oddly enough, sheer whimsey.

performance of Molière or Beaumarchais on the great terrace overlooking the gardens. The Baroness' tapestries and furniture are brought out to set the stage, the audience sits on little gold chairs, and it is all glitteringly gala. Since this is the highest point of the Cap, the wind can be as sharp as a hound's eyetooth, so unless it is a hot summer, wear woollies.

Down the road a bit from the Cap is Beaulieu, a pretty little town famous for two reasons: the patronage of King Edward VII of England and the Hôtel Réserve. If Edward and his ladies put the town on the map, the Réserve and its marvelous restaurant have kept it there. The food is not only luscious, but interesting in that it does not confine itself to being classically *raffiné*. The day I was there the speciality was paupiettes de veau Niçoise—a country dish. (In Ohio, my grandmother called the thing veal birds.) The paupiettes were stuffed with heaven knows what, then bathed in a sauce of tomatoes, wine, and green and black olives. Beaulieu, incidentally, is much given to water fêtes, the ballet, and sometimes the two in tandem. A floating stage is moored in the cove, the audience is disposed in a wooden amphitheatre on the shore, and ballerinas of the importance of Rosella Hightower bring their troupes and dance their heads off. A lovely sight by moonlight, the spectacle ends with bravos, a sibilant throwing of kisses, a bravura display of fireworks, and a snarl of traffic such as only the French know how to get into, and out of. I didn't try to compete, but sat safe and sound in a quiet café until *Maman* and *Papa* and *Bébé* had honked their way home.

Going north straight up the mountain from the Cap to the Grande Corniche, you end at Eze, a tiny, enchanting town built on a rocky needle with an ancient château hung on its tip like a finial. The château is now a restaurant called La Chèvre d'Or (it takes a goat's agility to get to it) with an unbelievable view and beautiful food at prices that will curl your hair. But I paid them, and for dessert had the chocolate cake, a plain-Jane name for a most unplain concoction of chocolate, rum, whipped cream, and black cherries. If you have any money left, it's fun to shop a bit afterward down in Eze. It is an artist's town, and you can buy very nice watercolors, still damp on the easel, for a song—or almost.

Still on the Grande Corniche, but closer to Nice, is La Chaumière, a restaurant noted for giving you a choice of only two things, steaks or mutton chops. Both are fabulous, and both are cooked in an open fireplace fed with olive wood and great sprays of laurel leaves, basil, and thyme. The perfume is somehow imparted to the meat in a way our barbecues know not. The centerpieces at La Chaumière are all still lifes made of vegetables (you may eat them if you like), and although you may have a cocktail, it is a risky choice. There is one excellent wine, made by the owners—and always, in season, gigantic framboises served with thick cream brought to you in a milk can 2 feet tall.

Aïoli and bikinis

The Grande Corniche ends at Nice, and for anyone with acrophobia, high time. Heading Spainward, you can now sweep through the entire Riviera, sampling its towns as you go. At Cagnes, an erstwhile fortress-château is now a museum with constantly changing exhibitions of contemporary paintings and an important collection of Lurçat tapestries. Clustered around it like chicks around an ancient hen are tiny shops, artists' studios, and a mad jumble of very jazzy little nightclubs filled with beards.

From here on, the seaside playgrounds pop up like ducks in a shooting gallery: Antibes and Juan-les-Pins, then Cannes, a sizable city that seems to be built entirely of luxury hotels and grand apartments. Hidden away among the fleshpots is the restaurant of La Mère Bresson, a lady known far and wide for her superlative aïoli. She has won prizes for it, been decorated for it, and gives no one her recipe. But the garlicky

Continued on page 64

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mayonnaise is yours for the ordering, along with her equally noted Aspic de Moules Rémoulade and Quenelles aux Écrevisses—the latter served with a sauce laced with Pernod. In the good old days, it used to be absinthe.

Then comes St. Raphael, a pretty place where Gounod composed *Romeo and Juliet* and where, if you have conspired with nature, the Mimosa Festival may be in full, fragrant swing. You are now almost at the end of the Côte d'Azur, which bows out with a bang at St. Tropez, Brigitte Bardot's town. St. Trop, as the jet set calls it, must be seen to be believed. Stagily picturesque, its liveliest street curls around the port in a flamboyant jamboree of shops and cafés. This is a parade ground, a show-off place for *jeunes filles* and *filles* not so *jeunes* who are going to look like Miss Bardot or know the reason why. Some do, some don't, but all of them wear the Riviera national costume, the bikini, most of which, as sported in St. Trop, would just about cover a mouse. It's a very interesting parade indeed, but when your eyes begin to blur, it is soothing to have lunch at Les Mouscardins, a quiet, cool, and dignified restaurant with no hint of the razzle-dazzle at its front door. Wonderful melons and peaches here, tender little steaks, and a delicious *rosé du pays*. St. Trop is also a good place to stock up on *espadrilles*. They come in as many colors as there are bikinis. Even the men's styles have dash, and the prices are reasonable.

The Riviera is great fun, the sun is superb, and the people live to be a hundred. But the time has come to feed the inner man, which involves a run northwest a bit to Vence and Matisse's Chapel of the Rosary. The trip should be planned carefully, for the chapel, attached to a convent of Dominican nuns, is open on Tuesdays and Thursdays only for two hours in the morning and two in the afternoon. At first sight the interior of the little building seems almost the work of a precocious child. Then, after a thoughtful ten minutes or so, you realize that it is a masterpiece, a room filled with a light that pours through the yellow, green, and blue windows with a luminosity that is almost tangible. Two walls of white faïence are backgrounds for Matisse's black line drawings of St. Dominic, the Virgin and Child, and the fourteen stations of the cross. The drawings are very simple, very powerful, very moving. So is the chapel.



CHAPEL OF THE ROSARY, Matisse's masterpiece in Vence. Very simple, sophisticated, an exalting experience.

Down the road a bit is a shop that sells the pretty local pottery. After browsing there, I drove back into town to visit the open market. The fruits and vegetables are marvelous (French farming!) and so is the way a French housewife buys them. Each *haricot vert* is scrutinized for perfection, then laid gently away in a string bag as though it were an emerald. In a way it is: the prices are pure Cartier. Off now to the next town, St. Paul de Vence, and the celebrated Colombe d'Or restaurant, where you lunch on the terrace under a flicker of white doves and, under *them*, pearl-gray umbrellas clustered like elegant mushrooms. It is helpful to be raging with hunger, for this is a formidable meal that starts with a *charcuterie* of seven sausages, hot and cold hors d'oeuvres, and a bouquet of vegetables. If you fancy fish, there is a wonderful loup (it does have a wolfish expression) cooked with burning fennel inside, like a little bonfire. Before or after lunch, Monsieur Roux, the proprietor, will show you his pictures. He owns one of the most comprehensive collections of modern paintings in France.

Museum hopping

Using St. Jean-Cap Ferrat as a springboard, I found museum hopping to be very simple. The Léger Museum is in Biot, near Antibes. Outside Antibes is the Château Grimaldi where twenty years ago in the course of one summer Picasso painted twenty-three pictures, made thirty-three drawings, seventy-eight ceramics, a tapestry, twenty-seven lithographs, two sculptures, and finished with a dozen oil paintings on paper. The result of this summer of energy is all on display and never travels. There is a museum of Picasso pottery in Vallauris, the pottery center, but for my money, hardly reason to make the trip. The town is uncharming, flooded with potters and their pots, and jammed to suffocation with tourists buying ashtrays. Just outside St. Paul de Vence is the Maeght Museum, and this *is* worth your money. The building was designed by José Luis Sert in a whirl of roofs and

Continued on page 66



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walls that makes perfect sense: the windows capture the best possible light for the painted jewels inside —Braque, Miró, Derain, Chagall, Kandinsky, and Giacometti. In Nice, you can combine shopping with a trip to the Musée Cheret for Dufy and Matisse, the Musée Masséna for Berthe Morisot. The best perfume shop, incidentally, is the Palais des Parfums in the Place Masséna. Everyone, including the delivery boy, speaks scented, mathematical English.

Around the bend from the Cap is Villefranche, a hoppingly lively little town with a magnificent harbor that divides its favors between cruise ships, tycoon's yachts, and anything at all that floats and that you can catch a fish from. The Welcome Hotel lives up to its name by being very comfortable, modest in price, and fussy about its cooking. Luckily, I had a room on the port side with a balcony—a crow's nest for the passing show, a polyglot and fascinating mixture of bathers on their way to the *plage*, the town dogs, who are all clowns, sailors off their ship for a binge, sailors recovering from binges, fishermen comparing their catches, elegant people getting on and off yachts with mountains of Gucci and Vuitton luggage, and a man who sings what I suspect are highly risqué songs while riding a bicycle on its rear wheel alone. Without ever alighting, he passes the hat.

At the entrance to the port is the Chapel of St. Pierre, a funny little building (from the outside) where for years the fishermen stored their nets. Then, ten years ago, the chapel was given to Jean Cocteau to decorate, and today it is the town's showpiece. Quite unlike the Matisse Chapel, it looks like a filigree of wonderful, rather amusing embroidery in pink and blue, green and cream. St. Peter is the protagonist in a series of scenes from his life, and while there is no lack of reverence in the artist's interpretation, there is a delightfully mixed bag of supporting characters—fishermen, fishergirls, gypsies, angels, and fish, the latter looking with goggle-eyed amazement at St. Peter walking on the water.

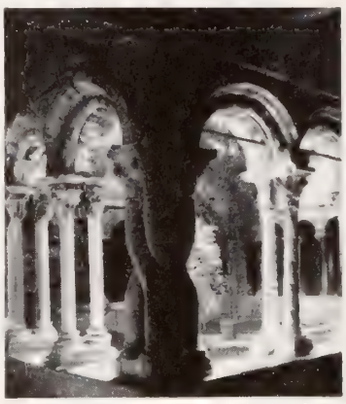
North to Provence

By now, July was almost gone, and it was time to kiss the Mediterranean goodbye and head west and north to Aix-en-Provence, one of the most beautiful cities in France, peppered with superb old houses (in the great days, the city had almost more nobility than hoi polloi), many with courtyards and fountains, and every one of them so irresistibly photogenic that they eat up film with a piranha's speed.

Aix is also the home of the annual Music Festival and many of the concerts are given in the inner courtyard of the old Archbishop's Palace. Tickets are difficult to come by, so it's safest—via your travel agent or the concierge at the Hotel Roy René—to book ahead, far ahead.

On the ground floor of the palace is one of the prides of Aix, the Museum of Tapestries, hung to the gills with a collection of priceless eighteenth-century Beauvais weaving that was found over a century ago amid the cobwebs of the palace attics. The tapestries were probably hidden away to escape the looting of the Revolution, and obviously fared better than their owners, for whom the tumbrils must have come too soon. Around the corner from the palace is the Cathedral of St. Sauveur, a rich hodgepodge of styles that begin with the fifth century and end with the sixteenth. There is a beautiful Gothic cloister, a baptistry with a pool big enough to duck a sinner in, and, around the nave, twenty-six Brussels tapestries hung like sumptuous wallpaper.

Aix, of course, was where Cézanne lived and painted, and his little house is kept as a shrine—nicely haunted, neighbors say, by the old boy himself, complete with beard and his dinner napkin tied around his head. The countryside surrounding Aix is one Cézanne landscape after another, all startlingly familiar, just as the wheat fields and gnarled cypresses that circle Arles makes you think you have strayed into a vast painting by Van Gogh. Arles, which is not far away, is the bullfighting center of Provence, with the old Roman arena the bull ring. Almost more Roman than French, the town is



CLOISTER of the Cathedral of St. Sauveur in Aix-en-Provence—a rich plum cake of Gothic and Romanesque.

full of picturesque ruins, including a quite usable theatre. This is also cowboy country, and if you are looking for something inspired by way of fancy dress, the shops are full of the regalia. The only hitch is getting into the pants, which must fit like paint. Arles is

Continued on page 70

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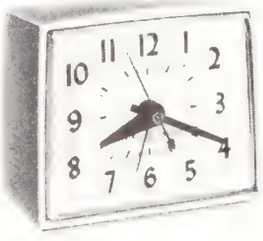
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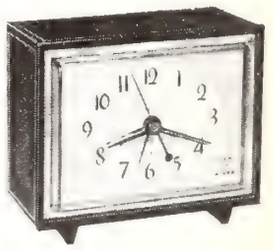
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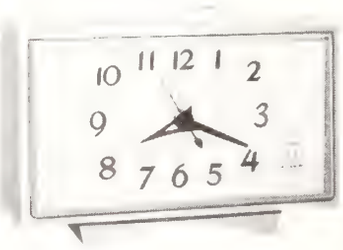
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Threading your needle with Pfaff's built-in needle threader is almost like child's play, too. No more hunting and pecking for the eye of the needle. The threader finds the eye and slips the thread through. Presto—you're ready to sew.

Ever think how silly it is to stop sewing to wind your bobbin? With a Pfaff you don't have to. Just put your bobbin on separately from your sewing and it winds away as you sew. No removing your fabric while you wind through the needle.

No worrying about variations and imperfections in your sewing either—thanks to Pfaff's full rotary sewing hook. The bobbin remains stationary. The hook rotates forward with a steady motion releasing just the right amount of thread at just the right moment. The result is better sewing, quieter sewing and more precise sewing.

Other Pfaff features that make your sewing easier, faster and better are Pfaff's extra power, Pfaff's design selector, Pfaff's built-in embroidery unit, Pfaff's straight needle, Pfaff's Select-A-Stitch, Pfaff's sleeve arm for mending and darning, Pfaff's self-regulating tension control, Pfaff's glare-free colors and Pfaff's accommodation for three needles—to mention a few.

And just look at all the things a Pfaff does without extra cams, discs or attachments:

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- hemstitching
- embroidery
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- blind stitch
- sews on buttons
- satin stitch
- buttonholes
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- star stitch
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- mending
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So maybe you can begin to see why we say a Pfaff does everything other machines do—only better. And we think you'll agree a Pfaff DOES make sewing almost like child's play—not only because it's so easy but because it's just plain fun.

Just don't be hookwinked into thinking a Pfaff goes by any other name. Every genuine Pfaff has the name Pfaff right on the machine.

Remember, too, a Pfaff comes with a lifetime guarantee*—another reason it will pay you to get the world's finest—a Pfaff for as little as $49.49.

Pfaff Sewing Machines are sold and serviced by Pfaff dealers throughout the United States and Canada.

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*CERTIFICATE OF LIFETIME GUARANTEE—The PFAFF Sewing Machine is guaranteed to be free from any defects in material and workmanship and is guaranteed to endure the natural wear incident to family use, provided it is given reasonable care in accordance with the book of instructions. Any part of the above PFAFF Sewing Machine found defective will be replaced free of charge without time limit (except parts which normally require replacement, such as, needles, needle threader, hook and base, bobbins, bobbin case and attachments) if returned for replacement. The motor and electrical equipment (except light bulbs) are guaranteed for a period of one (1) year from the date of purchase and will be replaced free of charge if found to be defective and if returned within the guarantee period. This CERTIFICATE OF GUARANTEE is issued and extended only to the original purchaser and will become valid upon return receipt of registration card completely filled in, signed by an authorized PFAFF dealer and mailed at the time of purchase.

FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.



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also the best place for the saffron-colored pottery Provence housewives couldn't keep house without. The color varies from town to town, but here it is a warm, almost stinging yellow that is very handsome. You can buy a little cocotte for an egg or an entire dinner service.

Up the road from Arles is Avignon with its much sung-of *pont* and its renowned Palais des Papes. The bridge is picturesque and the palace is endless—a regal tangle of courts and corridors, chapels and oratories and retiring rooms, all a bit chill except one, La Chambre du Cerf, which is frescoed in the most charming manner with hunting, hawking,



CLOISTER of the Cathedral of St. Trophime in Arles. Medieval carvings with a lot of hellfire and brimstone.

and fishing scenes. The Pope who commissioned it was either a mighty hunter or had a sense of humor.

Not far from Avignon is Les Baux, a crag-top village hung around the ruins of a fortress-castle. Almost, but not quite, a ghost town (about fifty people still live there), it is beset by visitors come to enjoy the panoramic view, to prowl through the ruins (this is for the surefooted only), and to bargain in the shops—of which there are several, all good—for faïence and enchanting dolls and quilted table mats made of Provence cotton in brilliant floral patterns. These are very special. Down in the valley, and even more special, is La Baumanière, one of the great restaurants of France. Having been warned in advance, I booked a table days before and dispensed with breakfast. The Martinis, which you sip on the poolside terrace, are a revelation (Maugham was right: when the French want to outdo everyone, they can), and even the ashtrays are elegant. I stole one. If there are two of you, order the gigot. This is a true baby leg of lamb with the bone removed, stuffed with minced kidneys and herbs, then baked *en croûte*—in a little pastry overcoat. There are countless other things on the menu, all superlative, but save room for a pistachio, almond, and mocha cake that looks like a block of pale green jade. A little boy at the next table caught me eyeing his intense relish of this lovely confection, blushed a little, then said in stilted, very careful English, "It is all very good, but it is not for every day." How right he was. Don't faint when you get the bill.

Also a quick spin from Aix is a tiny town called Noves and La Baumanière's only local rival, L'Auberge de Noves. If I had to choose between the two, I would be tempted to vote for L'Auberge. Nestled in a peach orchard, the inn looks like something out of a La Fontaine fable. You lunch in the garden, and you don't stop for a long time. Again, the choice is endless, but if it is your first time, start with the Plate of the Gardener—twelve cold vegetables, each in a little cup, each with a dressing designed as a perfect complement to it alone. Then have the roast duckling with a sauce made of wine and six fresh herbs. Their pungency, which will astound you, makes the usual orange or cherry accompaniment seem utterly listless. Order salad, again with herbs, spinach mixed with whipped cream and topped with toasted cheese, and a fantastic dessert—a praline mousse filled with raisins, soaked in rum and served with a hot chocolate sauce. If there is a bottle left, ask for Châteauneuf-du-Pape, '55. The wine is mentioned in hushed tones and poured like liquid rubies. I have never tasted anything like it.

Au Revoir

The last day in Aix (I was finally hungry again), I drove up to the Château de Meyrargues about ten miles from town for the restaurant's three great specialities: the Pâté de Grives, which is made of thrushes (somehow, you don't mind a bit); the filet of beef, first grilled, then glorified with butter, a whisper of garlic, and a dusting of fresh thyme blossoms; and, for dessert, Crêpe Soufflé Châtelaine. This astonishing invention is a very delicate pancake glazed with grated lemon peel, then wrapped around a golden cloud of lemon soufflé. How this is done, only the chef and, of course, Le Bon Dieu, know. Neither is telling.

* * *

For additional information on La Côte d'Azur and Provence, write to the French Government Tourist Office, 610 Fifth Avenue, New York, N. Y., 10020.


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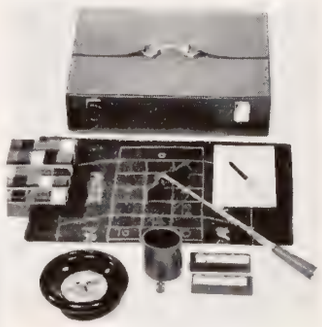
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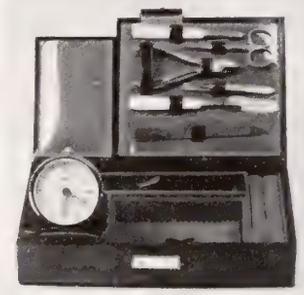


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Valise scale for the wary airborne. Registers both kilograms and pounds up to 66 pounds (free first-class overseas air baggage limit). Folds into cowhide case. $6.50. T. Anthony.

Portable scale for the nervous calorie counter adrift in a patisserie heaven. Only 4 pounds in canvas case. $16.95. T. Anthony.



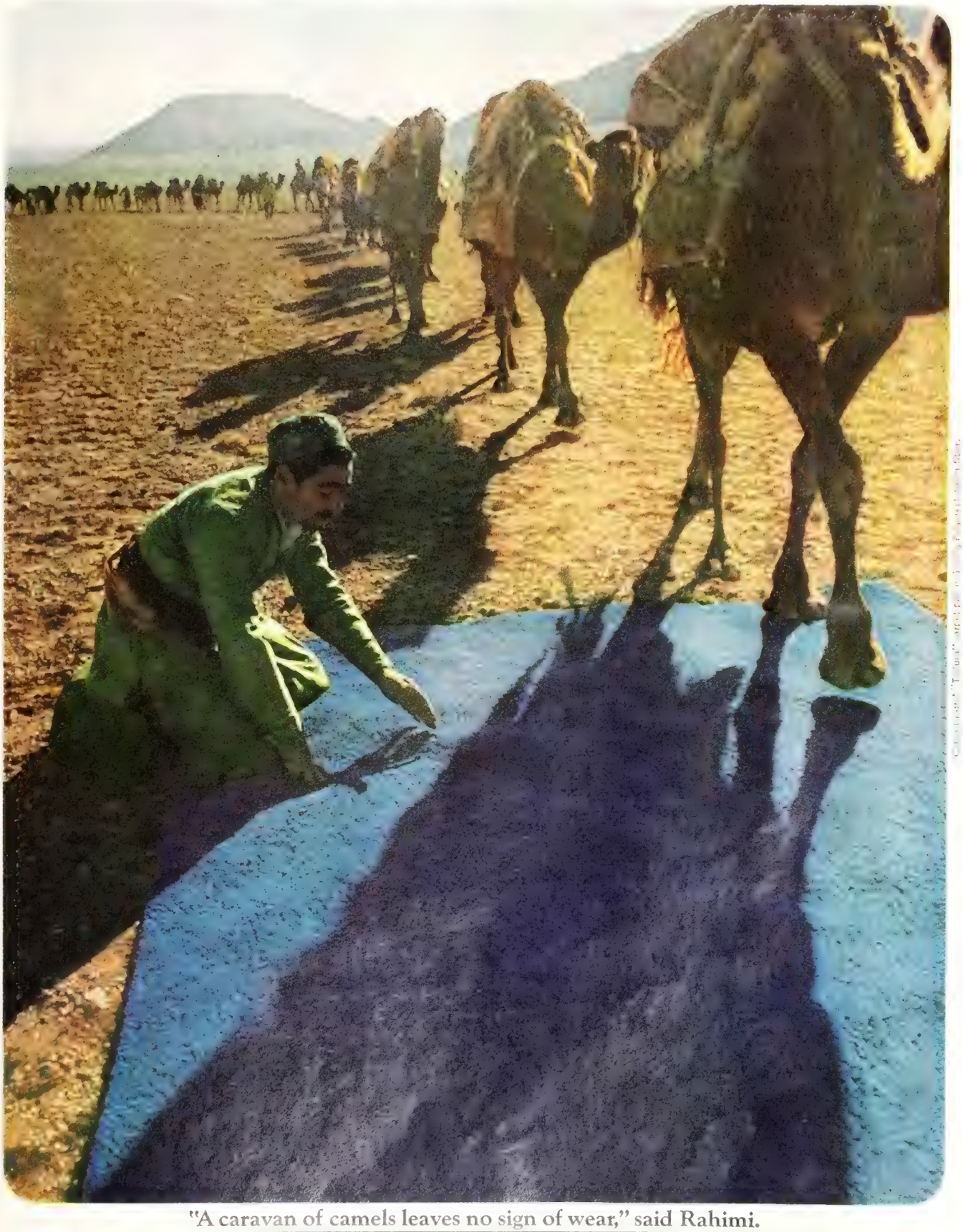
Kit for the well-groomed sybarite. Includes a manicure set, a jewelry box, and a travel alarm clock. $65. Rigaud Boutique.

M. EHLMANN



Continued on page 74

Polycrest. The carpet fiber tested in Persia.



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Cabin Crafts' "Tellura" photographed in the Dasht-e-lut desert.

SEE NEXT TO LAST PAGE FOR "WHERE TO BUY"



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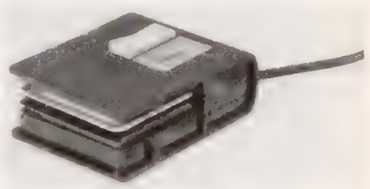
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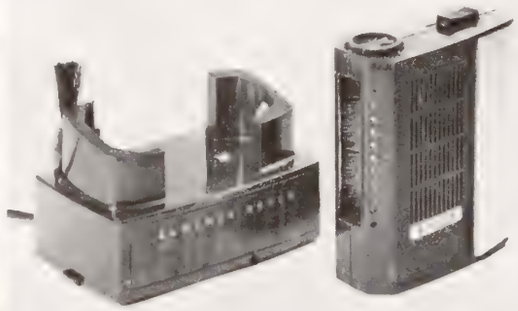
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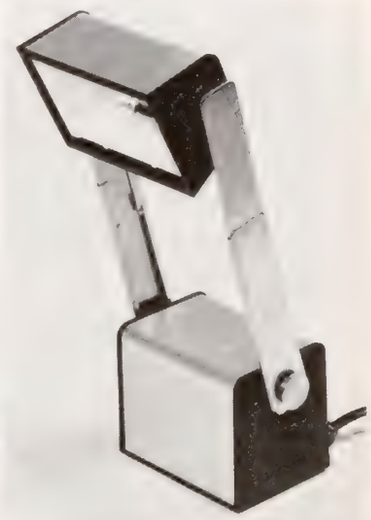


Dry and steam iron for the peripatetic globe-trotter. Operates almost anywhere—on AC or DC current, 120 or 230 volts. Includes adapter plugs, water container, spray attachments. $14.98. General Electric.

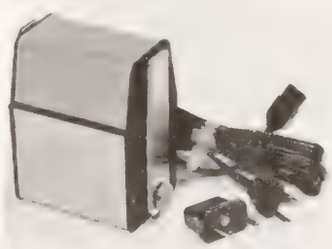


Steam-and-press touch-up valet for the man (or woman) on-the-move. Presses trousers, shirts, blouses, skirts, ties. Has two Teflon-coated pressing plates and a removable water reservoir. AC only. $19.95. Westinghouse.

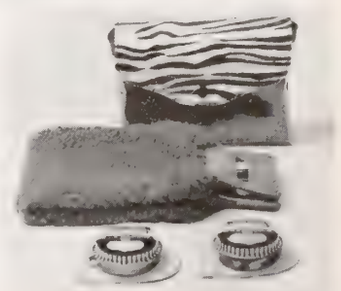




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FOR STORE ADDRESSES, SEE PAGE 186

Ve have over 100 ways to beat boring floors. 'his is one of our favorites.



olid expanse of plain carpet furniture floating on it can flat bore. There's nothing to the room together. Nothing to e a whole picture out of the y parts.

do some people treat carpet- as the decorating also-ran? look for quality, durability, iability, color...but look else- e for excitement.

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se your "theme" color in Villa co. Now here's a carpet that's nore than just a way to cover loor. One color—but one color l to its greatest advantage, n remarkable surface interest by high-low texturing. Decorating around a "theme" color allows you great freedom. For example, in the room shown, avocado appears in full force. Then we've added the sharp contrast of white and blues in smaller pieces. The effect is anything but dull.

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An interplay of textures makes a room satisfying to the touch as well as the eye. Shutters, books, woods, figured fabrics—all help create a happy sense of liveability. But the room would still look flat with a plain carpet, a carpet without the texture interest which Villa Sirocco contributes.

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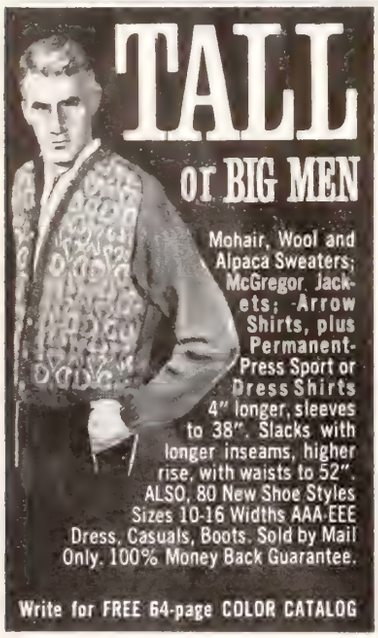
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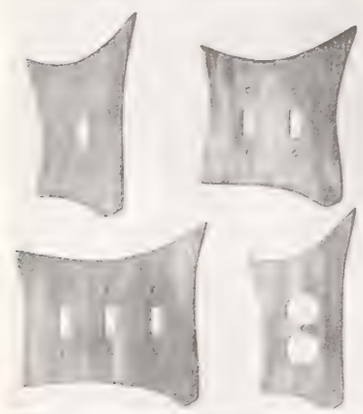
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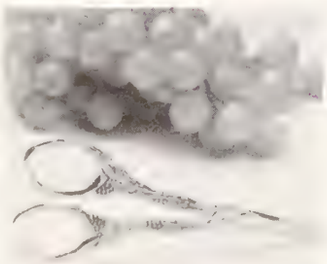
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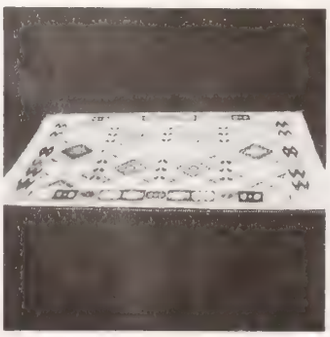
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Friendly time



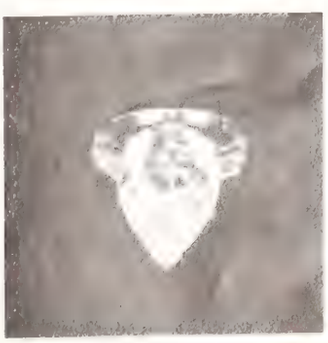
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Girl's best friend



Man-made Wellington stones look like diamonds. Dazzle like diamonds. Cost much less. Pear-shaped gem shown is set afire by two side tapered baguettes. Its expert cut defies the trained eye. Pear-shape shown, 14.64 carats. From $40 a carat. 14k white or yellow gold mountings. Free booklet. Ver Standig, Inc., 1150 Conn. Ave. N.W., Washington, D. C. 20036.



Purchased from the French Army

FRENCH SAHARA BUSH JACKETS

French Gov't. Cost $22
Now just $9.95

- Suntan Khaki Drill
- 4 Large Flap Pockets
- Military Epaulets
- Regimental Buttons

A striking and dashing jacket made for French officers stationed in Algiers, Senegal and other French African Colonies, each is marked "St. Ariel, Angers 1952," is comfortable, stylish and a solid bargain. Brand new, complete with 12″ rear vent, wide 2″ belt, handsome regimental-issue brass buttons. Specify size, S, (perfect for women), M, L, or XL. In limited supply, very nice! $9.95 ppd.

MADISON HOUSE, Dept. HG-4, 488 Madison Avenue, New York 10022

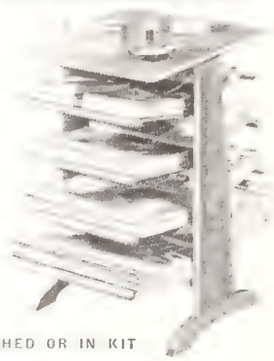
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Classic Sandals by Bernardo. Grecian-style thongs reflect the finest of the tanner's art - Vaquero saddle leather, hand rubbed and waxed, with sturdy cushioned soles. Navy or Harness. Sizes S-XL. $13.00. Postpaid.

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THE TALBOTS • HINGHAM 97 MASS. 02043



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Here is a truly remarkable new end table. Holds over 100 magazines flat, wrinkle free, and readable—no more bent or creased issues! If you want to be extra neat, each magazine can have its own shelf. Hand crafted of [illegible] pine. 25″H 16″W 21″D. In satin polished honey tone or maple finish.

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COMPLETE KIT. Ready to assemble and finish. Simple instructions. $14.50 Ppd. Add $1 ea. West of Miss.

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DENIM in the Western manner

You're dressed in a jiffy looking fresh and pretty for day-long activities in our COFFEE COAT of cotton denim with carry-all pockets, roll-up sleeves. Blue or Red with white stitching and monogram. *(Specify initial.)* Sizes 10 18, 38-44.

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VICKI WAYNE
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14″ Mexican type table in [illegible] $15.95

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solid Mahogany, hand-carved furniture (also, rare, unusual Early American pces.)

New way to save on finest quality furniture. Shipped direct from factory to your home (plus small freight). All tables have marble tops from Italy. Large choice of sofas, chairs, lamps & bedroom. Superb workmanship at modest prices. America's largest selection is in our catalog.

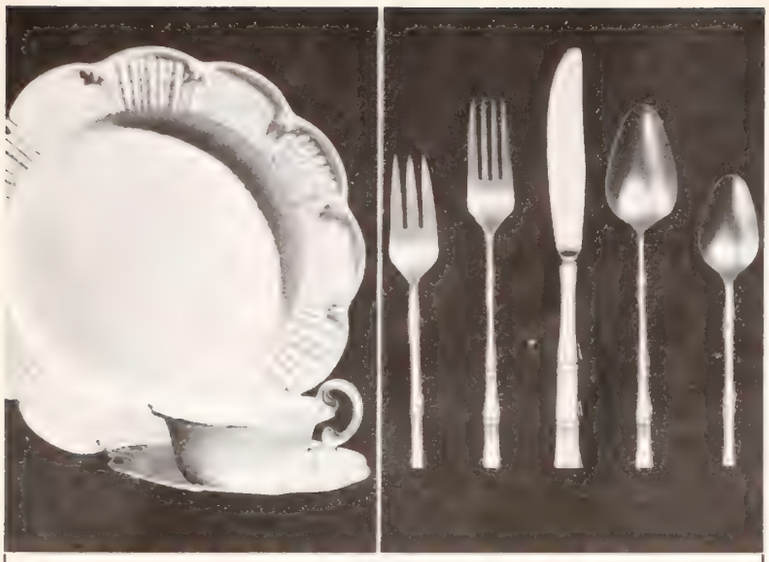
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Rush big colorful Catalog G-4, and my choice of costly fabric cuttings. I enclose 50¢ (Check, coin or stamps are all fine)

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WHITE MAJOLICA AND GOLDEN CANE make instant magic for Springtime table settings. Este white majolica dinnerware, our newest Italian import, scallop-edged, embossed with Cane motif, in a modern approach to a fine traditional design. Echoing the same mood . . . Golden Cane, beautiful Vermeil, 23 kt. gold plated flatware with flawless finish, that never requires polishing, by Supreme Cutlery. All matching accessory pieces are available in both Este and Golden Cane. Este place setting of dinner plate, salad, cup, saucer & soup/cereal is only . . . **$8.00.** The Golden Cane place setting as shown, plus an extra teaspoon only **$12.50**

Add $1. for mailing, please.

Harriet Eisenberg

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What a charming way for your guests to announce their arrival! Lovely hanging outside front door . . . on a rustic brick patio wall . . . near a garden . . . or inside for a Spanish flavor! Hand wrought in black iron with scrollwork detail, and topped with a chanticleer silhouette. Intricately twisted metal pull chain rings the solid brass bell with a melody of olde world sound. 25½" long. Completely weatherproof! Elegant! Unusual! $6.98 + 35c shipping charge.

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A RARE FIND FULLY ASSEMBLED

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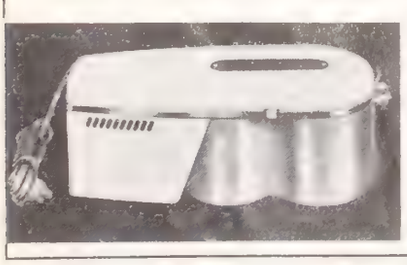
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Handmade beauty from exotic Thailand has colorful porcelain enamel flowers against a white background. A lovely adornment for pinkie or ring finger, formal or informal occasions. Send ring size. Sterling, $5 ea., or golden bronze, $3.50. Ppd.; gift wrapped. For Mother's Day? Lions, Dept. 70HG, 665 Middle Neck Rd., Great Neck, N. Y. 11023.



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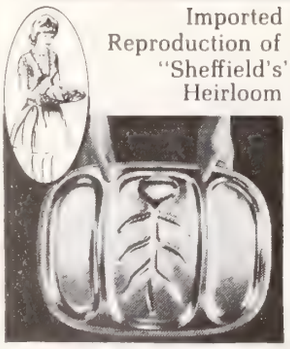
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Cover up those slip-and-fall danger spots in your tub and shower with safety treads. They give low cost insurance against accidents and add a touch of glamour underfoot. Floral pattern on white, pink or blue. Easy-to-apply 16" skid-proof treads adhere permanently, stay clean. Set of 7, $4.95. Ppd. Holiday Gifts, HG4, 7953 Raritan St., Denver, Colo. 80221.



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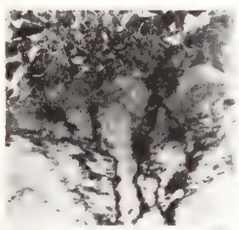
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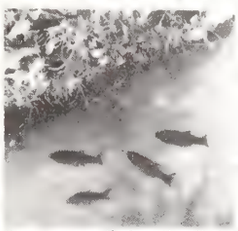
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Same view with Lunette Radar glasses. You can see down into the water!

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Beautiful "Kohlapuri Chappals"

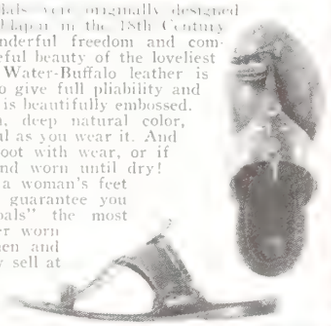
INDIAN SANDALS

Hand-Made of Water-Buffalo Leather



FOR MEN AND WOMEN

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OUR PRICE—ONLY $5.95

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Dewy-Fresh Glowing Skin



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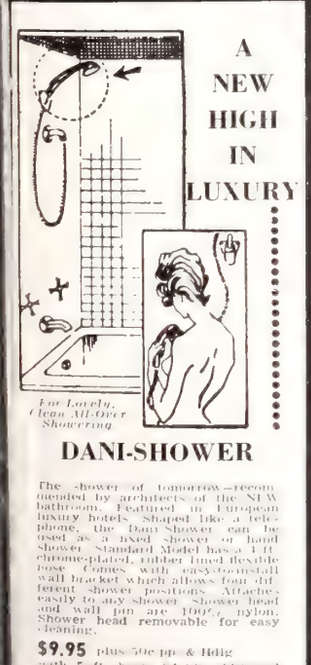
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This remarkable beauty aid provides a gentle vapor that opens and penetrates pores—floats out old make-up and grime. Gives you a smoother, fresher complexion—dewy-fresh, glowing skin. Included with it are three specially formulated beauty preparations. A cleanser, a herbal freshener and facial moisturizer for a complete beauty program of skin cleanliness, stimulation and nourishment. Unit provides a controlled flow of *warmth and moisture*: vapor generator can be used separately to provide moisture while you sleep. Has automatic shut-off. It's UL approved.

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Hit one of these for the most amazing drive you ever made. They're treated with a special atomic-activated plastic with special end-seal, exclusive at Oak Ridge Texas—see the Atomic Cote. You'll see your functional performance—the first [illegible] professional quality, engineered not [illegible] you can't they can't perform—that real essence of the energized golf cover. Longer flight guaranteed. Try them at only $2.25 each, $24 per dozen. If they don't give you superior action and performance, return them for full refund. But you'll order more—and if you're smart, you won't tell the rest of the foursome where you're getting [illegible]

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It's simple because the [illegible] based on aero-dynamics principle that prevent the [illegible] which cause hook or slice. The tee cup you will [illegible] tional [illegible]. When the club [illegible] the ball the power [illegible] you into getting the ball away and no matter where the club connects, the power goes behind the ball—get it away to [illegible] straighter. You may hit a few yards to right or left, BUT YOU WON'T HOOK OR SLICE. You'll get off drive that will amaze you for distance. You'll hit truer shots—this tee makes golfers out of beginners and club champs out of week-end golfers. What's more, it saves you money on balls. You don't mark them up, you don't cut or mar them. You don't lose them so easily—and it speeds up your game.

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Contemporary and Traditional

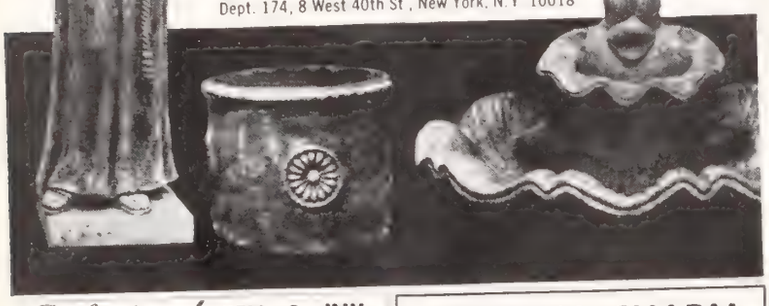


Let St. Francis welcome songbirds to your garden. Carved Italian stone, 47" high, $300.00. Lead planter, 12" high, 14" diameter, $85.00. Round and square planters can be made in any larger size. Carved Italian stone fountain with dolphin, 34" high, 29" wide, 27" projection, $205.00 complete with pump. Also available with larger shell under it. All prices f.o.b. New York.

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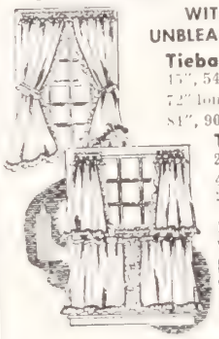
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Crooker® Dept. HG-47, Box 265

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WITH RUFFLED UNBLEACHED MUSLIN



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15", 54", 63", 72" long 4.50 pr.

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Both types 70" wide per pair

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ALL PRICES POSTPAID

For years, clever New England housewives have made these charming UNBLEACHED MUSLIN curtains for every room in the house. Now you can buy them direct with all the original simplicity and handmade look. Practical, long-wearing, these unusually attractive curtains of off-white muslin retain their crisp appearance with a minimum of care.

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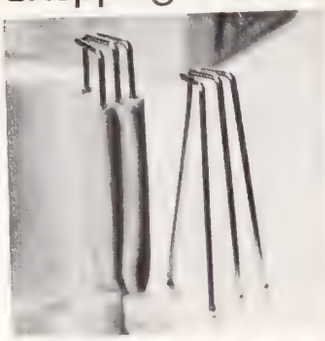
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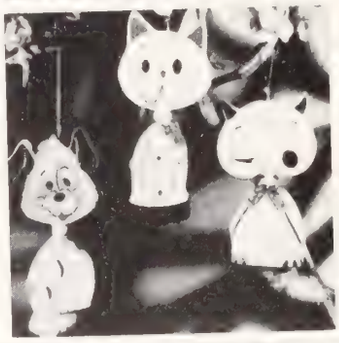
Cabinet cachet

For spices in glass-stoppered jars. And, when the postman rings twice, you may stash letters there —on a handy rack specially designed for mail. Early American-style piece has reversible door arrangement. Overall: 13½" long by 5½" deep by 7½" wide in nut-brown pine. $7.98 ppd. Gracious Living, Dept. 1074, Berkeley, R. I. 02864.



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You can't see them but we've got chimes that jingle, jangle, jingle. Hiding in Perry Puppy, Oliver Owl and Conrad Cat. Just listen when spring breezes hit and flutter their fluffy tails. Pastel-finished pottery, hand-decorated gay color accents. 7" h. Hang by golden cord. Set of three, $2.98 plus 35c post. Foster House, Dept. 104-2949, Peoria, Ill. 61601.

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We only get to Vote on so man; we never get to vote what he is to do.

[Will Rogers—1879-19

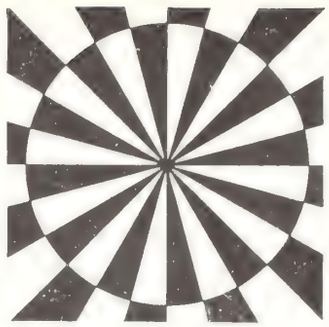
You could transfer the Senate Congress over to run Standard Oil General Motors and they would h both things bankrupt in two years.

[Will Rogers—1879-19

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IT CAN MAKE YOU VASTLY RICHER THAN YOU EVER DREAMED OF BEING!



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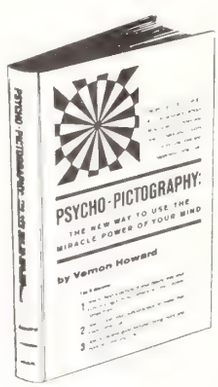
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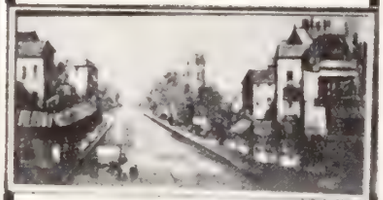
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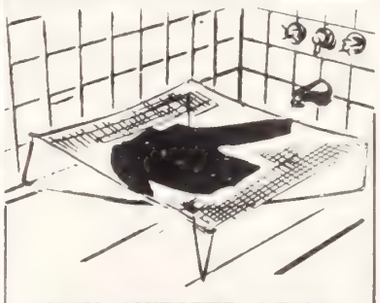


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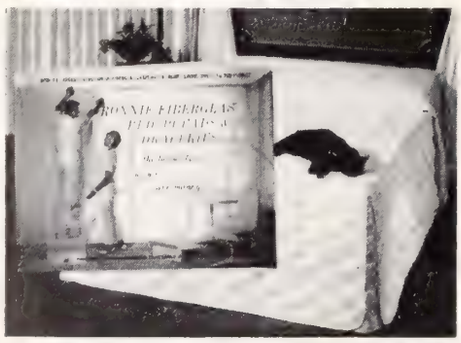
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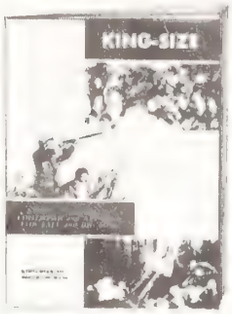
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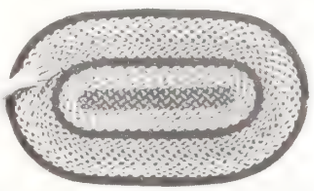
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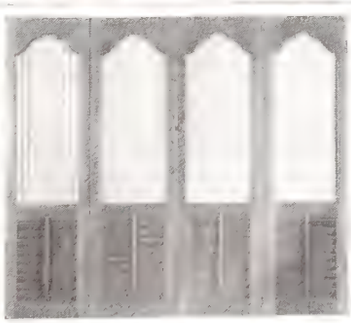
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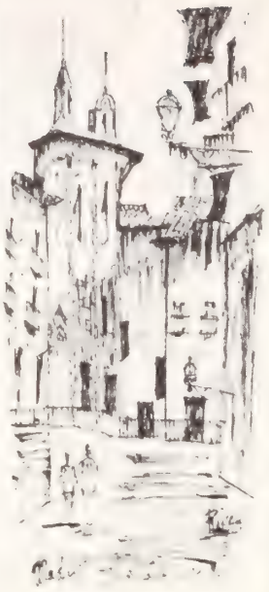
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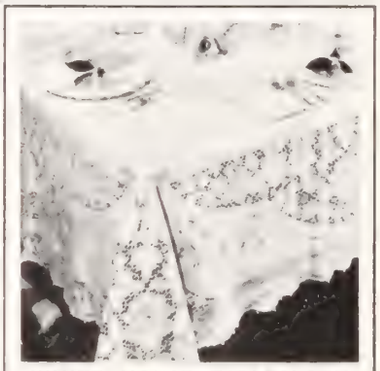
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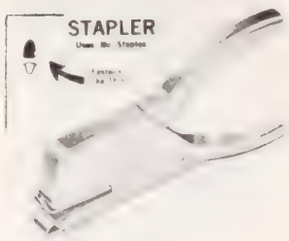
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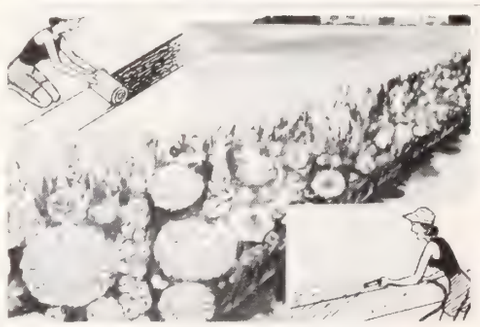
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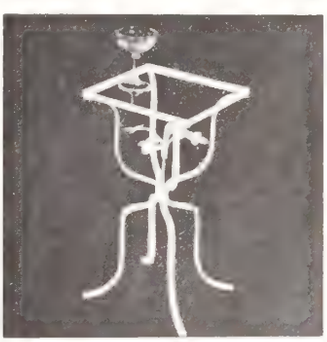
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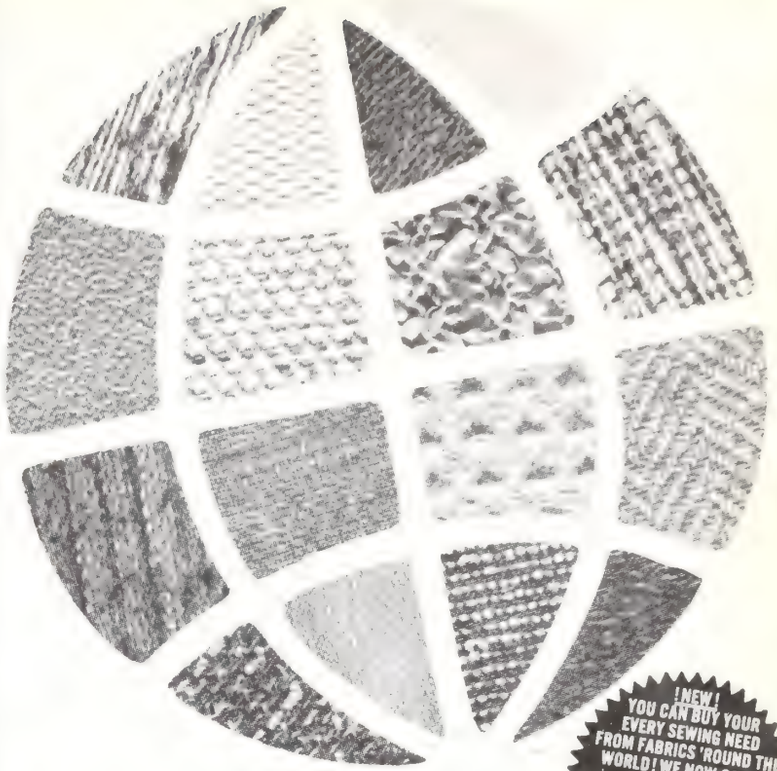
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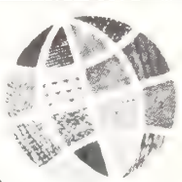
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On a cool April day look up at this pot-bellied stove thermometer on the wall and smile at the breezes gusting outdoors. Miniature black metal stove is 3½"w. and 5" h. with eye for hanging. Imprinted at the base is, "Bless this house." Perfect for a kitchen shower! $1.50 ppd. Colonial Studios, Dept. TH-7, 10 Martine Ave., White Plains, N. Y. 10606.



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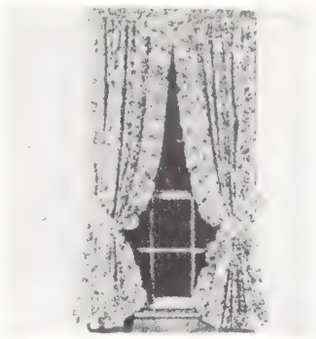
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And strutting right across the living room wall in all their black and gold glory. Wrought iron wall plaques, delicate with feathery gilded metal plumage, are 20" by 14" each. Distinguished decoration for panelled or painted wall surfaces. Exquisitely detailed. $7.98 a pair plus 75c post. Harriet Carter, HG4, Plymouth Meeting, Pa. 19462.



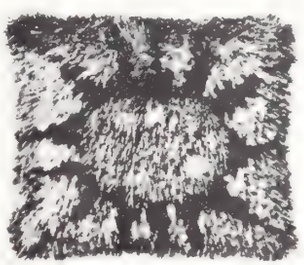
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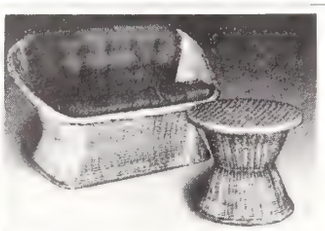
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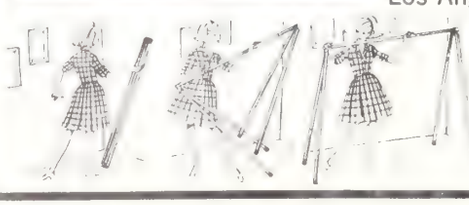


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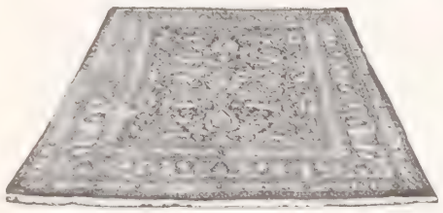
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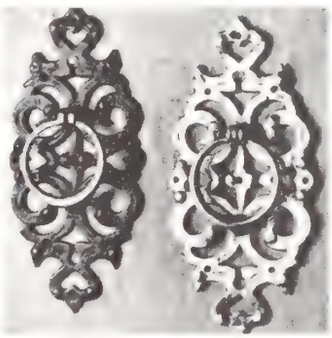
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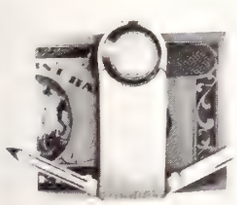


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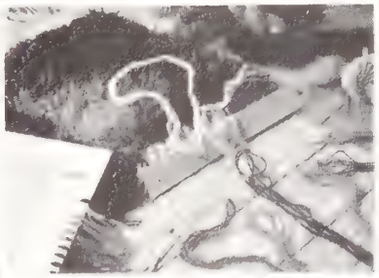
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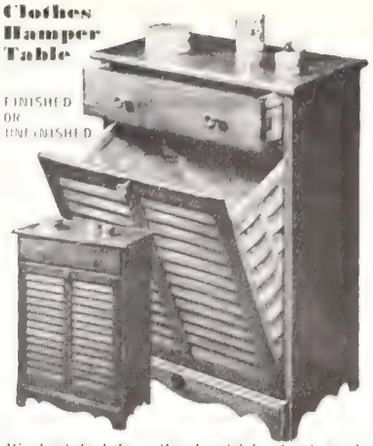
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Clothes Hamper Table

FINISHED OR UNFINISHED



It's hard to believe this beautiful cabinet is also a practical clothes hamper. Sorts laundry for you—top drawer holds lingerie and other hand washing; big lift-front bin holds family wash. Both have no-snag wood basket interiors for proper venting. Both instantly removable for easy emptying. Doubles as lovely bath table top—top holds toiletries and such—drawer holds soaps, etc. Crafted of knotty pine in satin-smooth honey tone or maple finish. Handsomely louvered front, brass knobs. 30"H. 22"W. 11½"D. $29.95. Unfinished $26.95. Both Exp. Chgs. Col. BEAUTIFUL NEW FREE CATALOG—700 PCS. Finished and Kit Furniture in Friendly Pine.

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Six Rich Colors
Sizes 4 to 11, Widths AAAA to C.

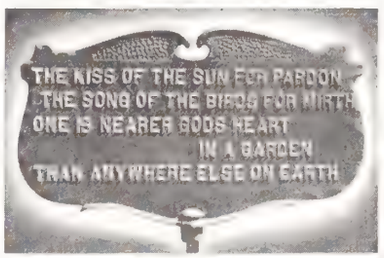


SOFT-SOLE $5.95
LEATHER SOLE $6.95

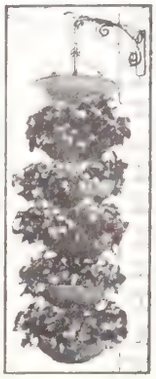
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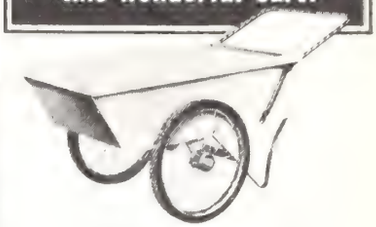
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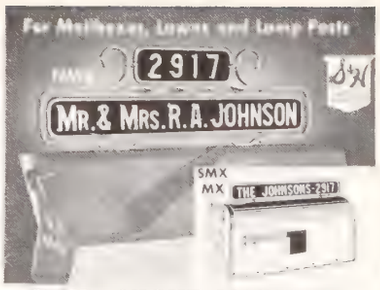


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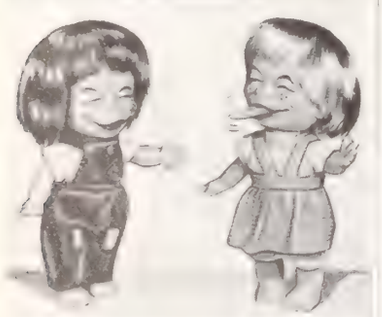
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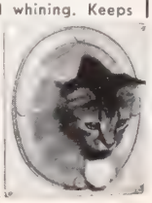
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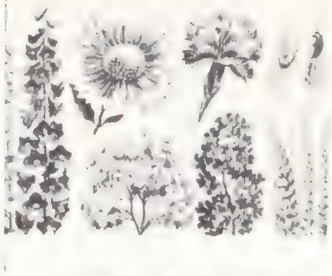
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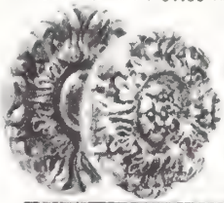


GOLDEN BRASS SWITCH PLATES

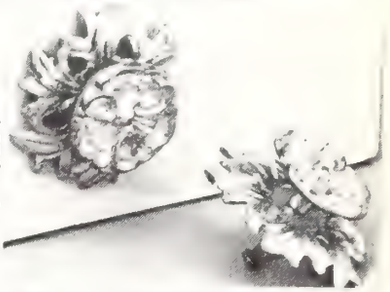
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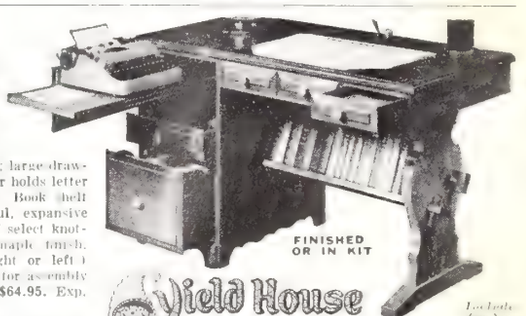
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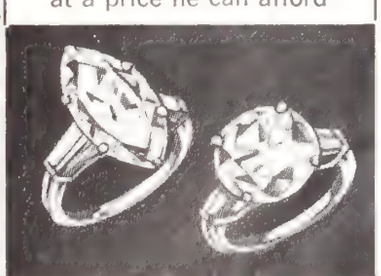
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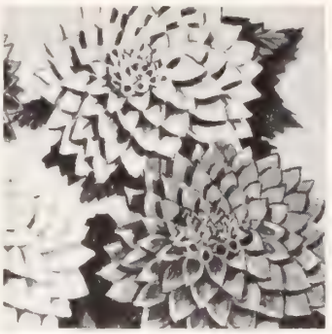
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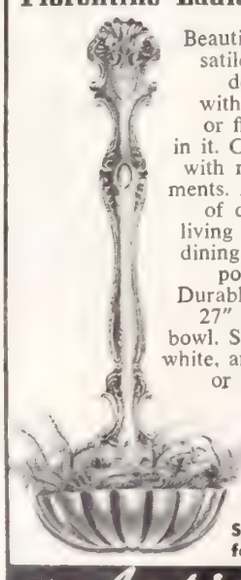
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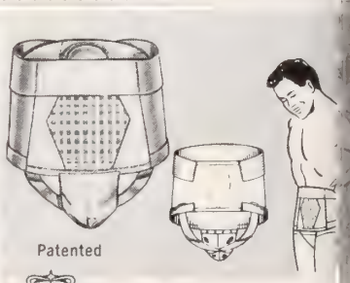
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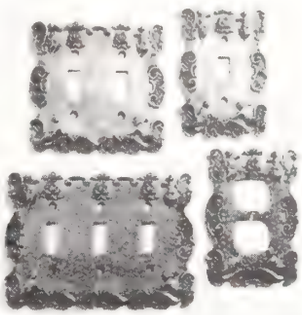
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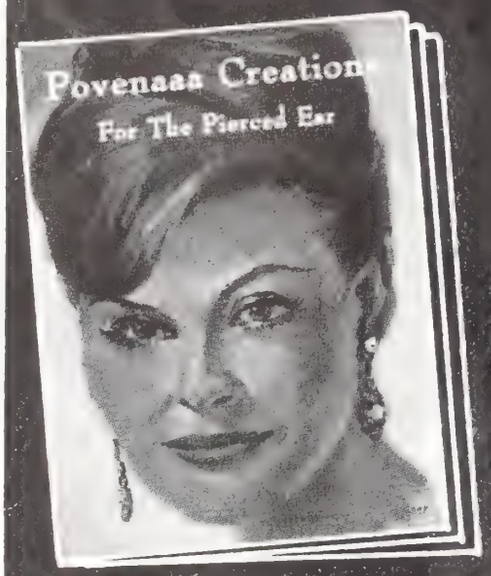
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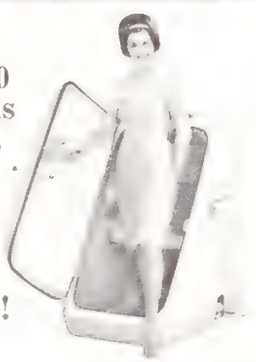
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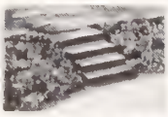
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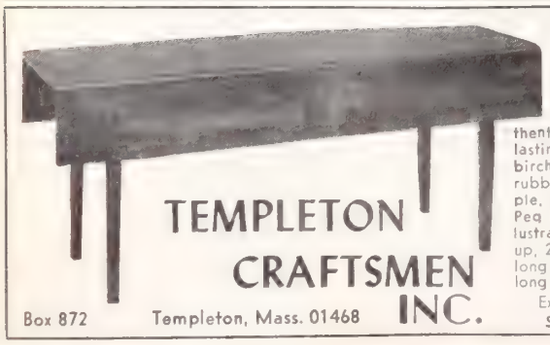
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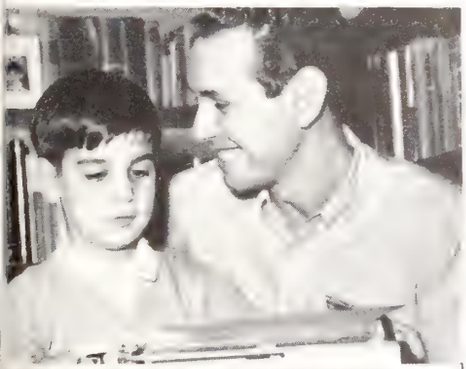
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Here at last is your chance to make such an overwhelming difference in your child's performance in school — in as little as five short minutes of your time every day — that the teacher may actually call you up to see what happened!

Let me explain! I don't care whether your child is six years old or twenty—boy or girl—in grade school, high school or college! It makes no difference how difficult it is for that child to concentrate today . . . how poor his memory may be . . . how much a prisoner he is of crippling mental habits . . . how terrified he may be of mathematics, or grammar, or social studies, or even the hardest science course!

I believe that your child's mind is working today at only HALF its true power—simply because he has never been taught the right way to make his subjects half-teach themselves!

Simply because he has never been shown the few simple secrets of Speed Reading, that are taught in almost every university in the country today—*and that let him flash through the printed page TWICE AS FAST as he can read today—with absolute understanding of every word!*

Simply because he doesn't know the right way to feed his mind mathematical problems—*so clearly and logically that those problems HALF-SOLVE THEMSELVES before he even touches them!*

Simply because he doesn't know the right way to prepare for his tests—*so completely that he actually knows as many as FOUR OUT OF FIVE of the questions that his teacher must ask him on that test, RIGHT DOWN TO THE VERY WORDS THAT THE TEACHER WILL USE TO PHRASE THOSE QUESTIONS!*

Power-Studying Is A Trick! Your Child Can Master It In 5 Minutes A Day!

Yes! Speed-reading is a trick! Problem solving is a trick! Burning facts, figures, whole lessons into your child's mind is a trick! And, above all, *taking the sting out of tests and making them half-answer themselves IS A TRICK! Top grades can be made to order; your child doesn't have to be a genius to get them!*

The real secret of coaxing top grades out of your child is as simple as teaching him to tie his shoelace! You can do it in five minutes a day, SIMPLY BY SHOWING HIM THE RIGHT STUDY TECHNIQUES! Study techniques perfected by private-school teachers, professional tutors, writers of speed-teaching adult-education courses all over America!

Study techniques that you and your child probably never dreamed existed! So powerful that I'll prove them to you, without your risking a penny. Here's how.

After A Single Night His Teacher May Marvel At His Improvement!

Let me send you—at my risk—one of the most fascinating books you have ever read. When this book arrives, set aside just a few minutes. *Get ready to see the incredible performance your child can give you ONCE YOU GIVE HIM THE PROPER MENTAL TOOLS!*

What you are going to do, in this very first weekend, is this. You are going to make three simple tests with your child, *each one of which will show him such a thrilling spurt in his ability to learn, that he may actually cry out with joy!*

First, turn to page 87. Read this page alone—nothing more. Then ask your child to read to himself one page in any of his books. Time him. And then, *simply take an ordinary pencil and place it between his teeth as we show you! NOW ask him to read another page! Time him again! AND THRILL TO THE SUDDEN BURST OF SPEED YOU HAVE LIBERATED, AS HIS EYES FLASH OVER THAT PRINTED PAGE!*

But this is only the beginning! Second, turn to page 135. Glance over the fascinating word game you find there. Play this game with your child for five minutes. See for yourself how he enjoys it.

And then *ask him — without his ever hearing them before, and without going to the dictionary — to give you the meaning of FIVE DIFFERENT FOUR-SYLLABLE WORDS, THAT WOULD STUMP MOST COLLEGE STUDENTS! And watch the excitement on his face as he reels off—easily and instantly—THE EXACT MEANING OF THOSE "IMPOSSIBLE" WORDS.*

And now turn to page 145—and break mathematics wide open for him!

Yes! Teach him this one five minute secret! And then let him take any homework paper that's been turned back to him and have him do the problems again! And see for yourself that he now makes up to *20% FEWER ERRORS—UP TO ONE-FIFTH BETTER GRADES—ALL FROM ONE SIMPLE CHANGE IN HIS WORK HABITS!*

Now Watch Him Shine In Math, English, Science!

Think of it! From this moment on, in only five short minutes a day, you begin applying these wonder-working techniques of Power Learning to every untrained corner of your child's mind! You begin breaking through mental barriers that have been blocking him for years!

You begin tapping the buried powers of your child's mind! Powers that you have glimpsed before in brief flashes — now brought to the surface—strengthened with simple formulas to double their potency —and placed forever at his beck and call, ready to astound his teacher at the blink of an eyelash! For example—

DOES HE MAKE THE SAME SPELLING ERRORS AGAIN AND AGAIN?

Then turn to page 125 . . . teach him three fun-filled tricks that burn the correct spelling of any word forever into his mind . . . and watch with astonishment from that day on, as he writes those former "trouble" words—automatically—*as easily as he writes his own name!*

DOES HE HAVE TROUBLE EXPRESSING HIMSELF IN CLASS?

Then turn to page 119 and see how incredibly easy it is to overcome shyness and uncertainty—make recitations sparkle — think instantly on his feet — build thought upon thought correctly and dramatically — reason logically — persuade others to his view — *stand out head and shoulders above the rest of the class!*

AND DOES HE FREEZE UP IN TESTS? FORGET MATERIAL HE KNEW PERFECTLY THE NIGHT BEFORE? RUN OUT OF TIME AND LEAVE HALF THE QUESTIONS UNANSWERED!

Then get ready for the revelation of your life starting on page 195! Just take one look at this *complete armory* of test-passing techniques—that remove all trace of nervousness and tension—that take all the trickery out of those double-meaning test questions—*that practically pop right answers into his mind to even the hardest test questions, the instant he needs them!*

Read It At My Risk!

What I've described to you on this page is only a small sampling of a revolutionary new book, HOW TO DOUBLE YOUR CHILD'S GRADES IN SCHOOL!

Here at last is a practical, easy-to-read book on improving your child's performance in class *that really works!* It is meant for every child—6 or 20—boy or girl!

It brings that child—overnight—*incredibly powerful new study techniques that he probably never even dreamed existed before! Study techniques perfected by private-school teachers, by professional tutors, by writers of speed-teaching adult-education courses all over America!*

Yes! *Rapid-study techniques,* that produce twice as much homework, in half the time! *Flash-reading techniques,* that pick out the CORE of an assignment, as fast as your child's eyes flash over the page!

Word-building techniques, that can double your child's vocabulary in a few short weeks! *Instant-problem-solving techniques,* that give him the answer to "jawbreaker" math problems as easy as 1-2-3.

And—above all—a complete armory of test-passing techniques—that can literally DOUBLE the grades of your child in every one of his classes in school! That can turn D's and C's into B's or even A's! That can turn 60's or 70's or 80's into 80's or 90's or even 100's! THAT CAN UNLOCK THE TRUE, NATURAL ABILITY OF YOUR CHILD THAT IS BEING TRAGICALLY HALF-WASTED TODAY! AND PUT HIM ON THE ROAD TO THE COLLEGE AND FUTURE OF HIS CHOICE—TODAY!

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father worries about the kind of education his son is get-when that father is also president of a publishing company alizes in modern learning methods—then sparks really fly past eight years, Gene Schwartz has worked with some of ry's leading pioneers in deutro-learning, the modern science g how to learn. As writer, editor or publisher, he has been tal in bringing to the American public, books on Memory nent, Executive Training Techniques, High-Speed Learning, Thinking, Problem-Solving, and Time Organization. by not adapt these incredibly powerful learning breakto the problems faced by children of all ages in their classhis is the goal of this book! "The job was too important to someone else," Mr. Schwartz says. "I had to do it myself!"

AD THESE THRILLING TESTIMONIALS:

ws and Letters Received From Teachers and Private Tutors

retired teacher . . . I like your book for selfish reasons It vindicates my 45 years of practice! Your ideas belong 400LS.

mmer I tutored a boy who had failed in Math and earned less) in English in the eighth grade. He was accustomed ring himself 'stupid.' This fall, he is not concerned with e is going after A's! S.R.W., Orlando, Florida

n educator of thirty (30) years standing. I recently puropy of your book. I found it excellent, with many fine sugor improving not only my child's learning, but my own as ict I thought so highly of the book I gave my copy to a y I order another copy to keep as a permanent reference?" Member of Board of Education of world's largest city.

rent could take this book, and measurably improve his des." G. R. Benson, Jr., High School Art Teacher, Madjen, N.J.

hwartz has done an excellent job . . . His book is easy to rranges our job systematically, and spells it out in detail. rough the book saying 'Now there's an idea that will work.' thor has told us exactly what the child must do to improve He pulls no punches. . . . He has spelled out in plain Engchniques that will turn the trick in improving the pupil's ere's no doubt about it." From SCHOLASTIC Magazine

at the strongest part of the book is the art of intelligent We have repeatedly emphasized the need of "active listenr program, but have not been able to employ as clear-cut hose presented by Mr. Schwartz. Personally, I am quite expose students to these steps, since I feel that grades courses should improve.

r discussions has come a recommendation that several purchased to supplement materials used in study improve-es. Head of Psychology of prominent business school in Boston

om Parents Like Yourself (and their children):

has been able to really produce a concrete solution until st sounds like the answer to a prayer. I am only sorry we e it years ago." A.P.S., Tampa, Florida

well written, well thought out and beautifully organized. estion, the logical approach!" Mrs. L.H.K. III, New York City

e me aware of how important school is. This was the hing I ever did. It looked like I was going to come in sectime—not any more." Christopher W. (15 years old), Smithtown, New York

his book to improve myself in school and what I have read very cent." H.L. (16 years old), Detroit, Michigan

ll organized, fast reading, first book I've read which offers deas." Mrs. C.W.W., Belleville, Michigan



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Prefab home greenhouses from $300!

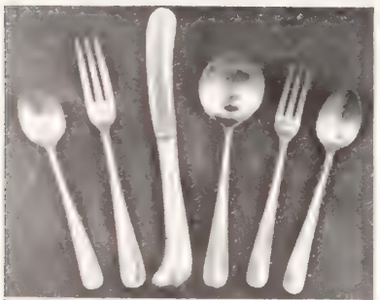
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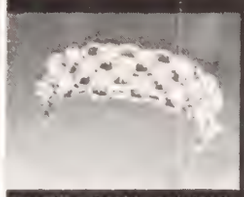
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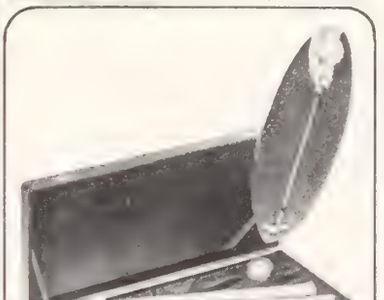
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OR IN KITS for easy assembly. Pre-fitted, drilled, sanded, ready for finishing. Simple instructions.

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Shopping Around



Victorian vanities

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Stack to stow, unstack to serve with this entertaining trio. Hand-woven Palembang rattan and wicker on rubber-tipped black wrought legs. Honey brown tone polished and twice varnished for indoors or outdoors. 13" dia., 13" h., $4.29 ea., 3, $12.50; 6 for $24 Add $1 post. each stool. Free rattan catalogue. The Patio, HG4, Highland Park, Ill. 60036.



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Wet your whistle at coffee-break time using mugs designed with songbirds. In natural colors on white Staffordshire china trimmed on rim and handle with gold. A different bird on each side of mug. Bluebird and rose breasted gros beak; blue jay and cardinal. Set of 4, each 3¾ high $9.95 plus $ post. Clymer's of Bucks County HG4, Pt. Pleasant, Pa. 18950.

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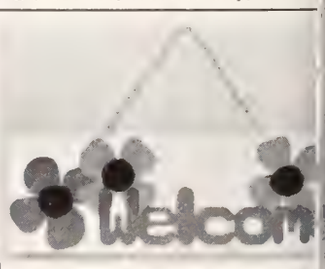
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Are you smile shy because of discolored, dull and unattractive teeth? Then try **WYTEN**, a marvelous new "Dental Cosmetic" for an attractive new glamorous look. Just brush on and instantly you transform discolored, yellow and dingy teeth into a sparkling white finish that appears so pearl-like and natural. **WYTEN** is used by thousands of women and theatrical folks to cover up stains, blemishes and even gold fillings. Dental formula is completely safe and harmless for natural as well as false teeth.

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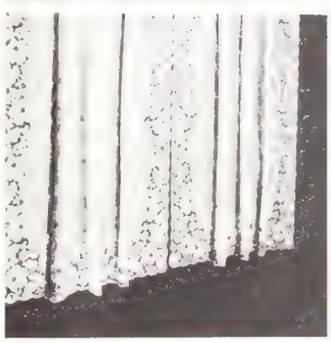
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A FETCHING FAKE

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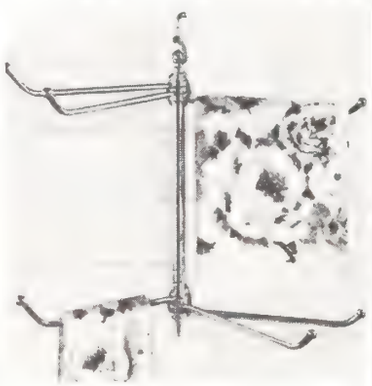
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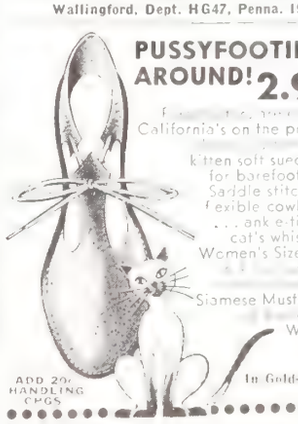
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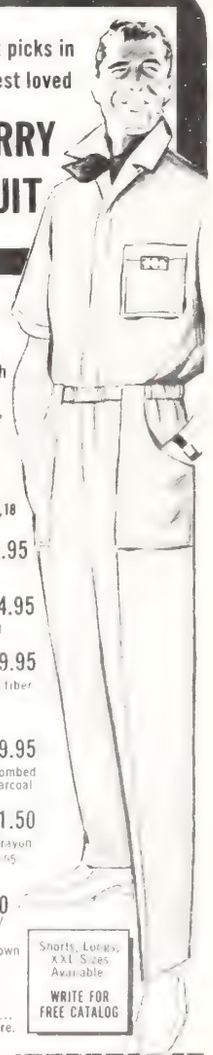
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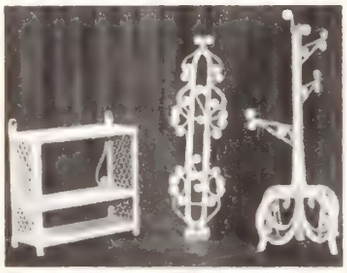
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DAISY
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Our cheerfully elegant, op-striped, hand painted pattern, by internationally famous ceramist ERNESTINE—on a fine, white majolica body . . . Co-ordinated with our stunning MURANO hand blown, black glassware — Both dishwasher safe.



*Includes Dinnerplate, Salad Plate, Cereal/Soup, Cup and Saucer.
**Eight of each piece above, plus 13" Round Platter, 9" Vegetable Bowl, Sugar and Creamer.

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Exciting NEW Wicker adds a Magic Touch!

Here's new wicker to woo you! Adds a delightful "decorator touch" to your bath or vanity. Enjoy these clever items "natural"—or accent your color scheme with our push-button wicker spray paints—16 oz. can only $1.98. Write for FREE CARD of 36 colors! S273—HANDY WALL SHELVES, 17 lg x 16 hi x 4" deep—$11.98 prepaid. S272-GUEST TOWEL Wall Hanger, 29" long. Has two swing-out towel holders. Charming! Only $6.98 prepaid. S271—TOWEL TREE, sturdy 15" base x 31" hi, $9.98 prepaid. Send Check or Money Order—no C.O.D.'s. Above items shipped prepaid.

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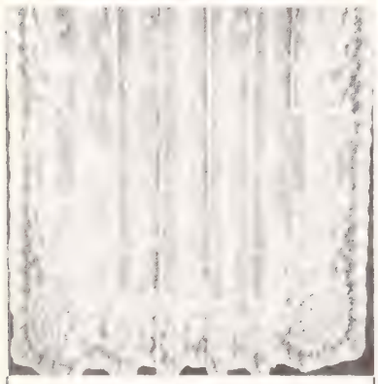
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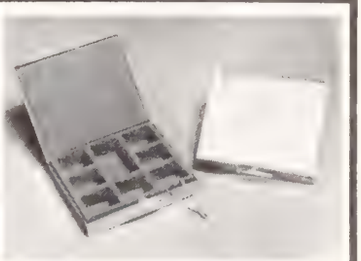


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Now you can keep your pierced earrings in our compact-style case of satin-finished, gold-tone metal. Holds eight pairs, each in its own velour lined compartment to protect from scratches. There's even a tiny pair of tweezers to pluck earrings safely from their "nests." Case is 2½" x 2¾" overall—travels beautifully in handbag or luggage.

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Shopping Around



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Exquisite design on natural linen case for jewels is ready to embroider. The yarns are in shades of red, blue, green, gold and lavender. Kit includes: 9" by 13" linen with design, wools, lining, 10 plastic pockets, black velvet ribbon, instructions. Finished design is to be slipstitched to case. $4.95 plus 35c post. The Stitchery, HG4, Wellesley, Mass. 02181.



To the regiment

Stand around this regimental drum and give a toast to the Queen, to your alma mater, to the team. Made of hardwood, it is hand-finished and colorfully trimmed with regimental insignia. Stain-resistant top. Use as an end or lamp table. 23" high, 19" diameter. $65. Express charges collect. Templeton Craftsmen, HG4, Templeton, Mass. 01468.



Sparkling service

Heirloom silver, hollow ware picked up at auctions can be restored to their original shining beauty by Simmons. They replate with pure silver and repair if necessary. The double vegetable dish and platter are examples. Send for free price list and booklet. Simmons Plating Works, Inc., HG4, 409 Whitehall St. S.W., Atlanta, Ga. 30303.



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With these nylon anklets you don't wear garters to anchor regular length hose. Lycra stretch tops keep them in place and the anklets add a glamorous finishing touch to "at home" slacks or hostess pants. Shorty hose come in sizes 8½ to 11. $1 a pair; 3 pair, $2.77. Ppd. Sunset House, 81 Sunset Bldg., Beverly Hills, Cal. 90213.

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A stunning tall candlestick adds drama to a room. Antique brass finish, 15" tall, complete with 60 hr. candle. (saucer for wide candle removable to permit use of regular width tall candle)

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This 32" high Adrienne Fountain 88" x 52" x 20" deep molded fi glass waterlily and garden pool v recirculating pump will make a b tiful focal point in your yard. three pieces for $149.50 F.O.B. M son. Send 25 cents for illustrated alog, prices and get many decora ideas from our garden ornam statuary fountains and rigid f proof fiberglass pools.

PLasto-Pool, Inc.
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NOW! 80,000 FLOWERS From Just One Single Plant

DEEP IN THE ORIENT SCIENCE DISCOVERED AN AMAZING PLANT that can turn your garden into a year-round showplace. A plant with such enormous blooming power **THAT BEFORE IT'S EVEN FULLY GROWN** . . . produces more flowers in just one season than most plants produce in 10 years. Imagine! 50,000, 60,000 even 80,000 **FLOWERS AND MORE, FROM JUST ONE SINGLE PLANT.** Not mere blossoms, but thousands and tens of thousands of full-grown blooms — and believe it or not **EACH AND EVERY BLOOM ON ITS OWN INDIVIDUAL STALK!** Yes, a magnificent 6-foot flower-wall laden down with hundreds and hundreds of clusters of perfect, bell-shaped flowers that sweep across your garden like living snowdrifts.

Here is a plant that actually seems to have been blessed by Nature with super-blooming power. A plant so strong and hardy it produces a living show of beauty in summer heat or winter cold. A plant so eager to bloom it often buries itself under lavish masses of flowers **IN LATE WINTER** — up to a full month before your first tulips. A plant so determined to live it takes only 10 minutes to plant — yet gives you so many flowers in one weekend you can hardly reach in your hand to count them. And to cap the climax, a plant that actually **CHANGES COLOR WITH THE WEATHER.** Yes, an unending technicolor-parade of **RED, GREEN, SUNNY BRONZE . . . EVEN TWO-TONED RED AND ORANGE.** It's like growing a different colored plant every season of the year.

Did you ever dream of so many flowers and so many colors from just one single plant? And did you ever dream that just a few short weeks from today you could start growing Living Torches in your garden . . . for a price so low it's almost too ridiculous to mention.



A SOLID WALL OF BEAUTY 365 DAYS A YEAR. You Are Now Looking At One Of The Most Exciting Plants Ever Discovered by Science — LIVING TORCHES! (Pieris Japonica). A magnificent Oriental plant with such enormous blooming power — that when fully grown produces up to 80,000 flowers IN ONE SINGLE MONTH — actually changes color with the weather . . . bursts forth in a technicolor show of beauty EVEN IN WINTER SNOW! Now read how with only 10 minutes work, YOU can start growing Living Torches in your garden IN JUST ONE MONTH — even if you never planted a seed in your life.

80,000 FLOWERS . . . 4 DIFFERENT COLORS FROM ONE SINGLE PLANT



SPRING AND SUMMER. Here are fully grown Living Torches. Blooms come so early you get THOUSANDS of flowers before most other garden plants have even one blossom. And because blooms multiply you get more and more flowers each year.



AUTUMN: Seems impossible — but this is still the same plant . . . now a mass of red, bronze or amber that sweeps across your garden like a wall of fire. Soon to burst forth in a dazzling Xmas color show.



WINTER: Snow on ground yet entire plant is topped with cascading clusters of red or bronze flowerbuds waiting to burst into bloom. Red clusters nestled in snow give striking peppermint effect. Ideal for cutting.

UP TO 3,000 BLOOMS IN ONE SINGLE DAY

Yes, how would you like to take just one of these superblooming plants and see it erupt into a solid wall of color stretching 5, 6 . . . **even 8 feet high.**

How would you like to line your walks and frame the side of your house with a colossal mountain of **80,000 FROSTY-WHITE FLOWERS** that your neighbors can see and admire from a full block away. **Flowers that bloom so fast it's virtually impossible to count them.** Layers and layers of flowers piled so thick and dense they almost hide the leaves.

Just picture your fences so smothered in bloom the branches bow down from the sheer weight of them. Picture the startling effect of your evergreens framed by giant snowball clusters of billowy white blooms that burst forth as if from nowhere.

Picture those empty, shady spots in your garden NOW flooded by masses of lush white bouquets . . . . **AND MIND YOU, ALL GROWING FROM JUST ONE PLANT!**

And to really stop traffic, picture your driveway lined with cascading 6-foot "flower-drifts" that stretch from the street right up to the door of your garage. A huge flowering skyscraper that not only shoots forth blooms by the thousands . . . but a superblooming variety that **ACTUALLY CHANGES COLOR AS MANY AS 4 DIFFERENT TIMES.**

WATCH IT CHANGE COLOR WITH THE WEATHER . . . STARTING THIS SUMMER

That's right! In early summer you'll see your Living Torches transform themselves into lush emerald-green interwoven with dazzling colorbursts of golden-bronze . . . so beautiful it seems to have trapped the rays of the sun. Then in a few weeks get set for a fabulous technicolor spectacle when in Fall your Torches rocket forth in a glorious color-wall of crimson-red and striking amber . . . and then, as if by magic, that color-drenched wall changes even once again to a lovely apple-green topped with a mass of color ranging from red to bronze to orange — that lasts right through winter. And that's when the real miracle happens.

LIKE A BONFIRE IN THE SNOW

On a snowy winter morning imagine looking out your window and seeing each torch drape itself with clusters and clusters of rose-red, light orange or golden bronze flower buds . . . just waiting to erupt into an avalanche of bloom. Imagine the exquisite beauty of fresh snows falling on sweeping rows of red and green. Imagine a winter-wonderland of plants drenched in glowing colors while glistening icicles hang from their branches. Imagine the stunning contrast of a surging burgundy fountain spilling over the snow on your front lawn. It's like June in January. And as the weather gets warmer your Torches suddenly look like completely different plants. Before your very eyes the red and orange flower buds start to unfurl. The bronze-splashed leaves turn greener and greener. And the entire Torch is all set to put on one of the greatest flower shows ever seen by human eyes. — **80,000 BLOOMS FROM EVERY SINGLE PLANT.**

10 MINUTES TO PLANT . . . A LIFETIME OF BEAUTY

And best of all Living Torches are so easy to grow. Simply follow our easy growing instructions . . . water once or twice a week . . . and you'll be rewarded with a magnificent flowering shrub that will grow bigger and more beautiful with each passing year. Why it'll turn your home into the garden showplace of the neighborhood. And the price? — **a mere fraction of a penny for every hundred blooms!**

FOR RESULTS THIS SUMMER YOU MUST PLANT NOW!

If this spring and summer you would like to be one of the few people in your neighborhood to own Living Torches . . . If just a few short weeks from today you would like to see their first magic color change as they sweep across your garden like a wall of living fire **you must act today!** Now is the time to plant. The sooner you get them in the ground the sooner you'll see results.

A NEW COLOR SURPRISE EVERY SEASON OF THE YEAR— OR YOUR MONEY BACK!

We are so positive that you have probably never before grown a plant as beautiful as the Living Torch . . . and we are so positive that it will outperform any plant you or your neighbors have in your garden today . . . that we make iron-clad, money-back guarantee.

However, it is impossible to produce enough Living Torches to meet the tremendous demand. Therefore we cannot accept more than 3 orders to a family.

So for results **THIS SUMMER,** mail the no-risk coupon today.

If you don't agree that they are one of the most amazing plants you have ever seen . . . if this spring and summer they don't put on a spectacular color show that actually takes your breath away . . . if each plant isn't exactly what we have claimed . . . return them for your full money back, no questions asked. So for a color-drenched garden of these SUPER-BLOOMING plants **all year long** . . . mail no-risk coupon at once!

OFFER CAN NOT BE REPEATED . . . SO ORDER TODAY!

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YES, I want to be one of the few people in my neighborhood to start growing LIVING TORCHES this summer. I am enclosing payment (check, cash or money order) for the plants I have checked below. If I don't agree that these are the most unusual plants I have ever seen — if they don't keep their fantastic beauty all year round — even in snow, I will return them for my full money back.

CHECK OFFER DESIRED

☐ **3 Living Torches . . . Only $3.98** (They'll thrill you all year long.)

☐ **6 Living Torches . . . Only $6.95** (Set them in a row for a solid wall of beauty. You save $1.01.)

☐ **9 Living Torches . . . Only $8.95** (You save $2.99. Sorry, but this is the maximum order.)

NAME .....
(please print in pencil)

ADDRESS .....

CITY ..... ZIP ..... STATE .....

☐ **CHECK HERE FOR C.O.D.** We will be happy to ship your Living Torches C.O.D. However, in this case you must pay all C.O.D. and shipping charges (approx 86¢). Send $1.00 deposit with order

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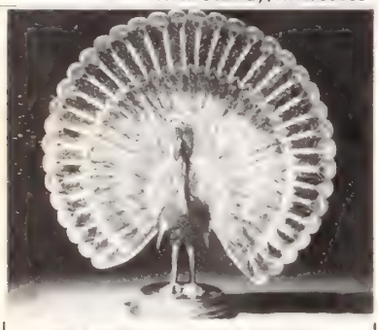
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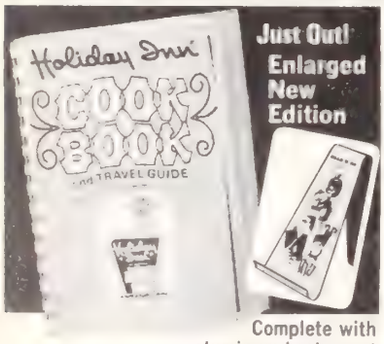
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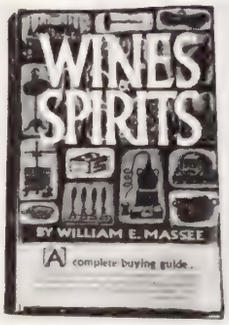
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Gastronomer's guide

"Wine & Spirits" by William Massee is a comprehensive guide to wine buying; it includes prices, tips on unusual food and wine combinations. The book also gives pronunciations and how to order in restaurants, maps indicating the great vineyards. Originally $8.95; now $4.95 ppd. American Institute of Antiques, HG4, 550 Fifth Ave., New York, N. Y. 10036.



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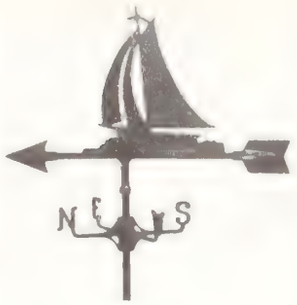
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Shopping Around

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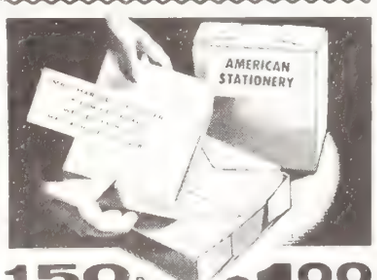
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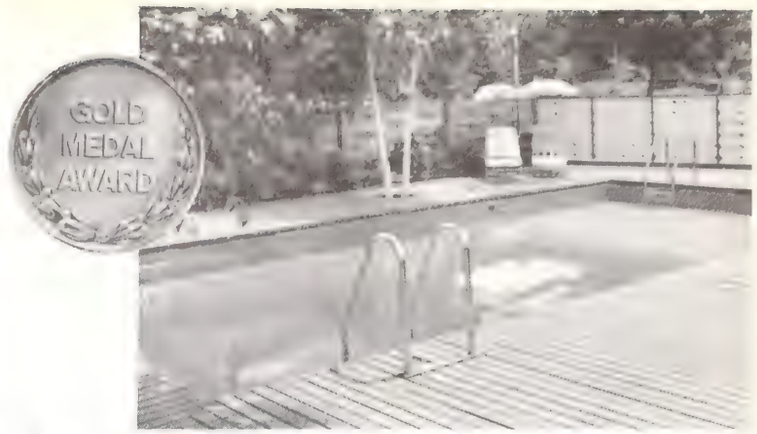
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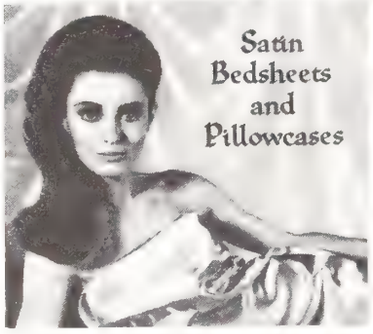




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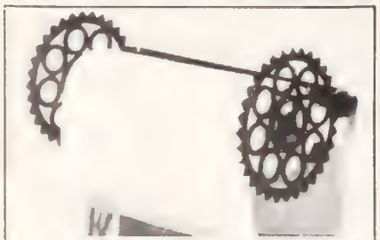
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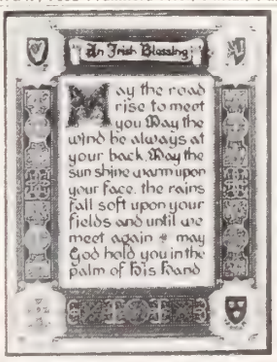
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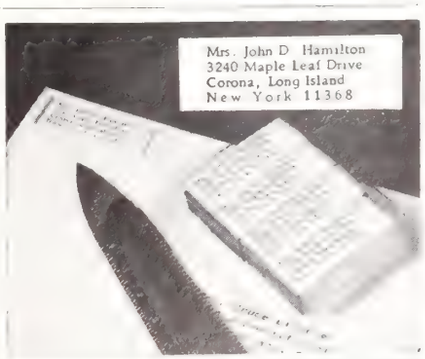
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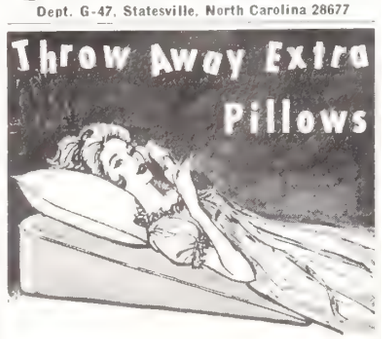
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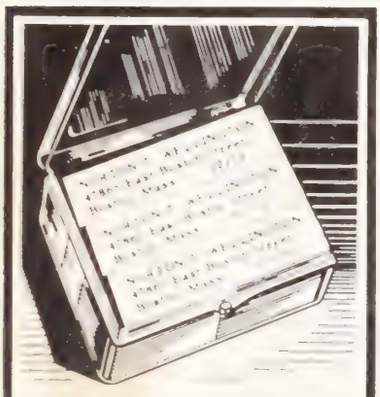


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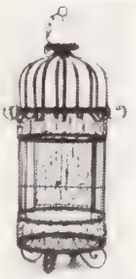


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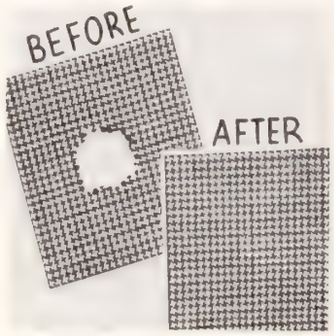
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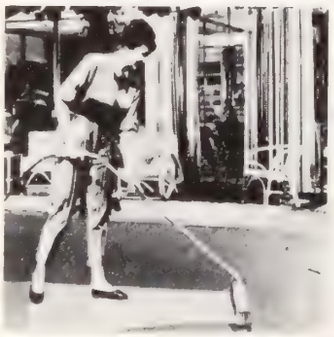
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Wrought rack

A French touch for the kitchen wall is this wrought iron rack copied from the meat racks used in the butcher shops of France to hold the vast copper pots. This 10½″ wide rack holds 4 standard measuring cups in white ceramic bright with bronze roosters. 13″ h. $2.95 plus 45c post. The Ferry House, HG4, Dobbs Ferry, N. Y. 10522.



Pour la poste

All mail boxes don't have to be alike. Replace yours with this handsome reproduction of an antique French post box. Hand-cast aluminum in white, black or verd green finish. 23″ long by 14″ wide by 4″ deep, it has a hinged door 8″ by 12″. Wood mail compartment has hardware for hanging. $25 plus 95c post. The Patio, HG4, Highland Park, Ill. 60036.



Go-go painters

Ride this peripatetic paint horse. Five-in-one favorite is a seat, easel, table, paintbox and suitcase. Holds all size canvases with sectioned drawer for gear. Seat 33″ long, 14″ wide, folds to easy-to-carry 34″ l., 8″ w. size. Outdoor plywood, solid pine. Ready to paint, $28.95. Complete kit, $21.95. Ppd. Add $1 W. of Miss. Yield House, HG4, North Conway, N. H. 03860.



Magnetic reminders

Out of coffee? Put the coffee pot on your shopping list on the steel family bulletin board. There are eight magnets to a set and we use them to remind us about eggs, soft drinks, dental appointments, ballet class, all weekly activities. 1″ brass-finish magnets are bound to catch the eye. Set of 8, $1 ppd. Artisan Galleries, HG4, 2100 N. Haskell Ave., Dallas, Tex. 75204.





Handy Housework Helpers all for $5.95 ppd. You'll wonder how you did without them!

S-T! Tidy Tile instantly removes dirt, ime, mildew from tiny spaces between the es. Effective, easy-to-use brush cap. Safe, n-toxic.

SR coffee stain remover soaks out coffee, a and other hard-to-remove stains from ly washable colorfast fabric. Use it too on ina, ceramic or plastic dinnerware AND offee maker for true coffee flavor!

uick-Iron Teflon coated face covering odernizes any iron, old or new, steam or y, prevents sticking, scorching and shine woolens.

el-Ezy all metal cleaner makes electric ypans, skillets, griddles, grills, barbecues nd utensils gleam like new with no scrubing, no scouring.

SS-T! Stainless Steel Cleaner and Polish nds all streaks and smudges, makes stainss sparkle like new! Easy to apply, safe, n-toxic.

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HAND EMBOSSER For Personalized Stationery

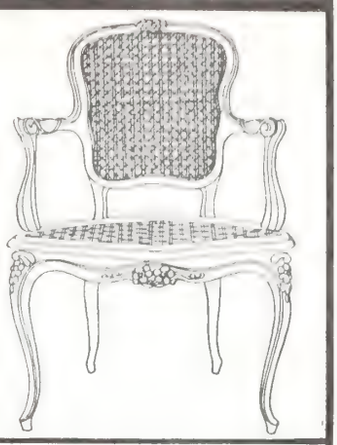
Emboss your own personal stationery for a lifetime by just pressing a handle. Makes expensive looking raised letter impressions of any 3 line name & address on PAPER & ENVELOPES. Requires no inks, accessories, service or maintenance. Ideal for adults, teenagers, home or office, clubs, etc. Print clearly 3 lines desired. No more than 24 letters or numbers per line. For 4 lines add $1.00. NEW MODEL. **$7.95** plus 25c Postage.

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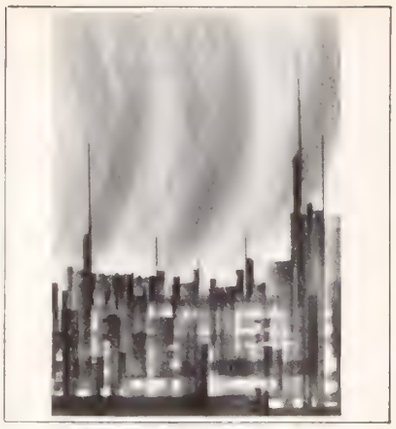
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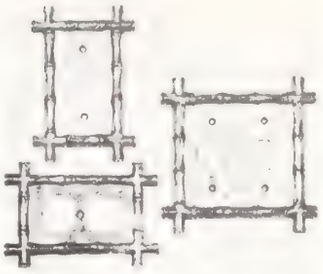
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Hand-crafted of Ponderosa Pine, Early American Rock is the perfect way to file and collection. Above-floor design keeps all your records at your fingertips. Yet it holds 100 LP's and takes only 2" by 2' floor space. Is 30" wide x 30" high. Of mellow-gold finish to suit any color scheme. Base rails that keep records from slipping. 15" base

Shopping Around

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Bamboo is so decoratively "in" these days, we're delighted to see it adapted as a perfect design for switchplates and electric outlets. Cast metal finished in antique gold blends with wallpapers, paint and woodwork. Single switch, $1.75; 3, $4.95; double switch, $2.50; double outlet, $1.75; 3, $4.95; Ppd. Harriet Carter, HG4, Plymouth Meeting, Pa. 19462.



Sunny smiles ahead

April showers in the Laugh Dept.? When a smile should be your umbrella? Star Bright Tooth Whitener remedies that dampener. It takes out dinginess. Puts back dazzle. Applying this beau-catching stain remover is just as easy as brushing teeth. One-half fluid oz. lasts three-four months. $2 ppd. Fleetwood, HG4, 427 Randolph, Chicago, Ill. 60606.



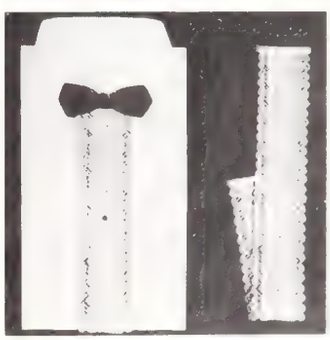
Mainly from Spain

A five branch candelabra in black wrought iron whose gracious design enhances a dinner party table. Try a pair on your buffet board replete with stark-white or Spanish-red candles to shed a lovely light. 18″ high, 12″ wide. $6.50 ea. plus 75c postage (candles not included). Ann Isabel, HG4, 7840 Rugby St., Philadelphia, Pa. 19150.



How ducky!

A lace dickey for the man on the go with a night on the town in view. Ruffled, embroidered lace strip buttons top and bottom to a plain white shirt; transforms it into a dress shirt very much *à la mode*. Complete with dress studs. $2.98; 2 for $5.75. Black bow tie, $1. Ppd. Crescent House, HG4, 135 Central Park Rd., Plainview, N. Y. 11803.





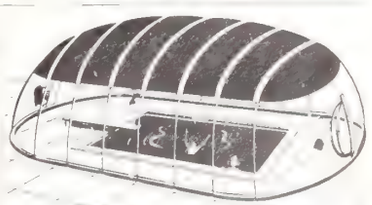
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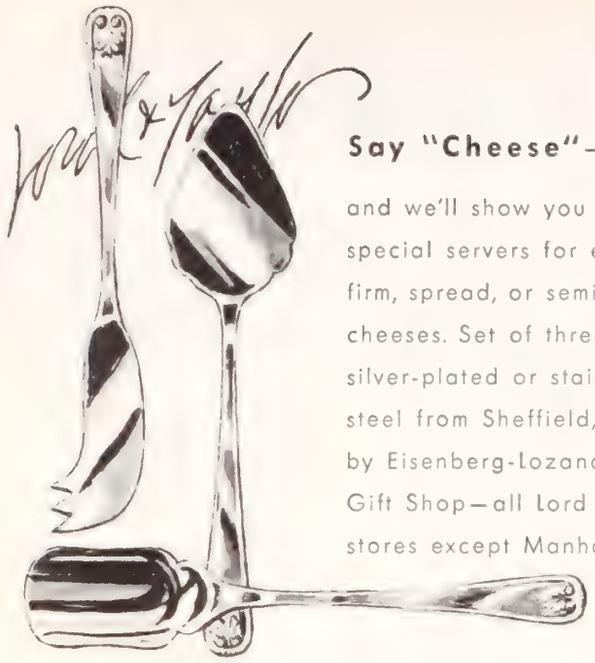
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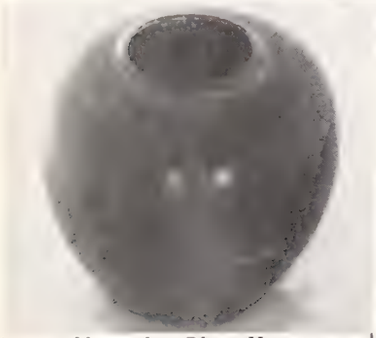
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From Japan

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Shopping Around



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You beg for dreary skies to have an excuse to carry this fair umbrella. Tiny bulbs light up the springtime flowers along its ribs and lend the look of sunshine to the most downcast days. Just turn handle containing three pen light batteries. Clear vinyl with metal ribs is $4.98 plus 55c post. Lang's, HG4, 28 Magee Ave., Stamford, Conn. 06902.



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Marble smooth



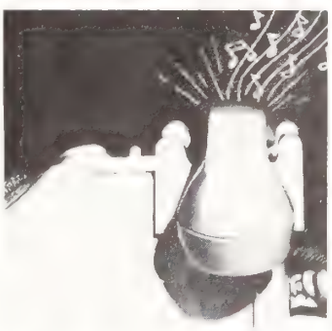
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Match mates



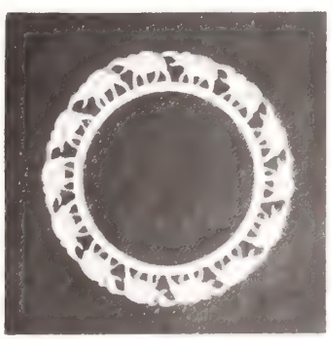
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This new honey and egg skin tightening recipe has been blended into a delightful new cream formula for easy home use. A thin coating spread over face and neck almost immediately makes the skin feel wonderfully stimulated as the tightening process begins. The skin undergoes a delightful, cooling temperature change . . . feels ever tighter as the process continues. The honey and egg dries to a glazed finish as nature's own ingredients continue to perform their skin-tightening magic.

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Not yet in drug or department stores, order by mail. Long-lasting supply costs only $3.00 on guarantee of satisfaction or money back. Try it today and see if it isn't the best way ever to make old, sagging facial and throat skin look and feel smooth again!



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Please send me Donnatelli Honey and Egg on guarantee of satisfaction or money back.

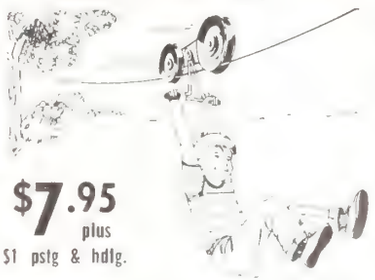
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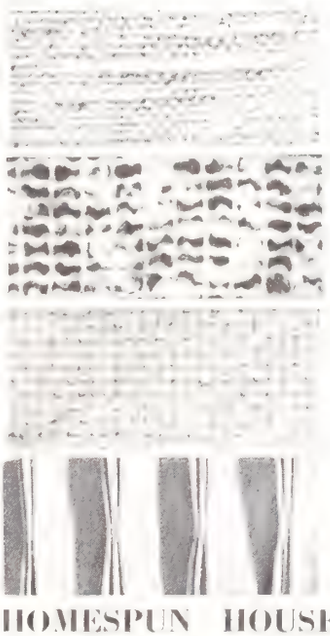
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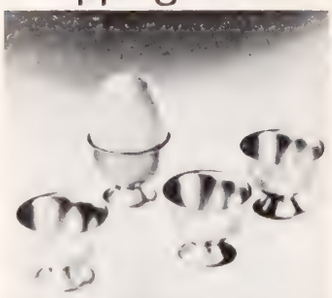
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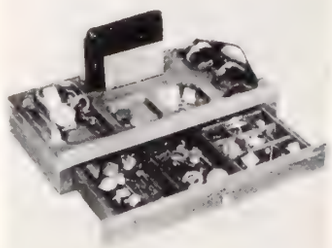
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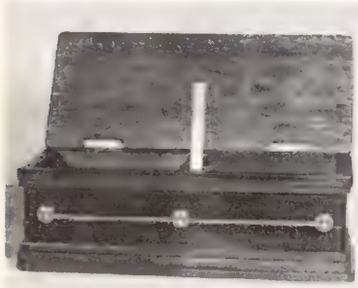
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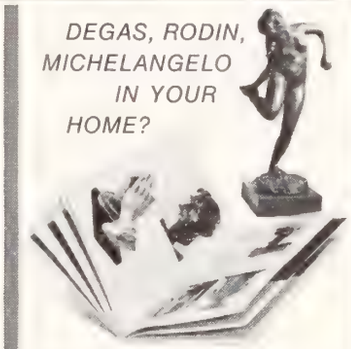


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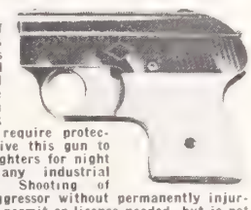
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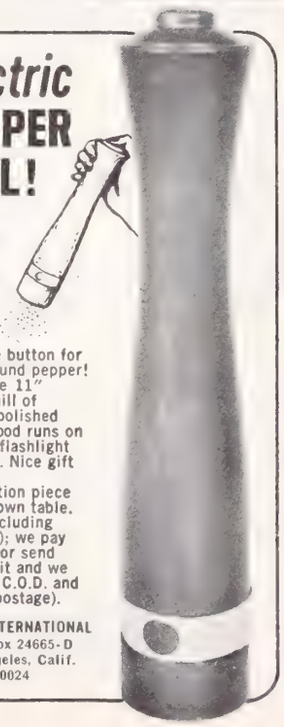
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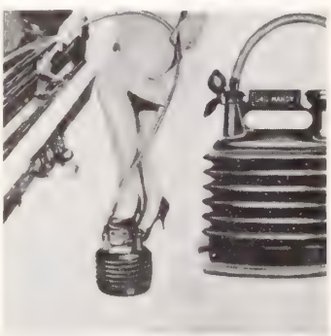
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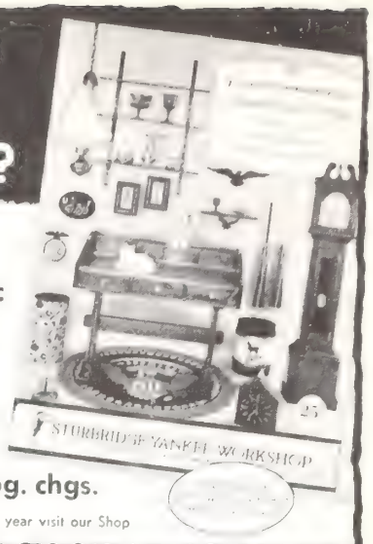


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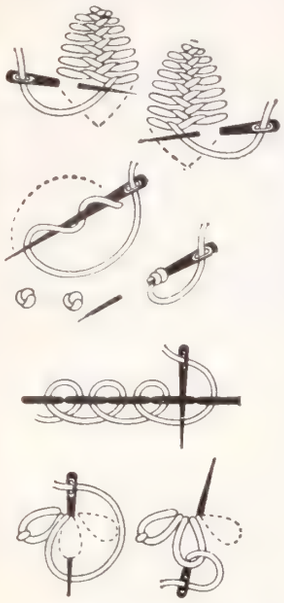
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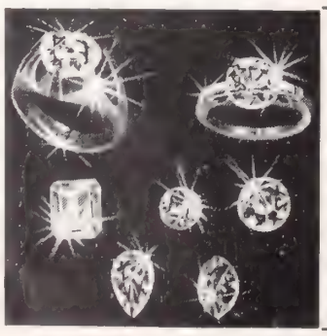
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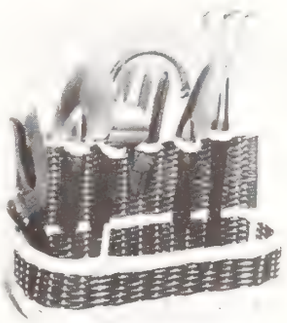
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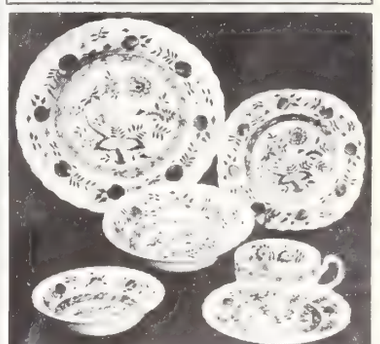
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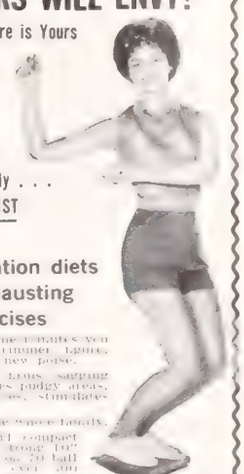
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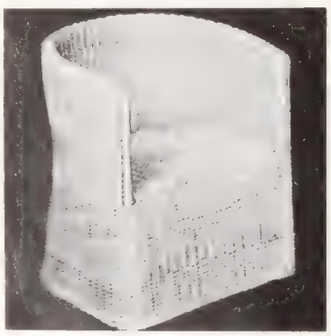
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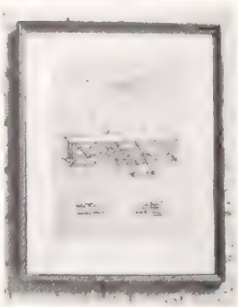
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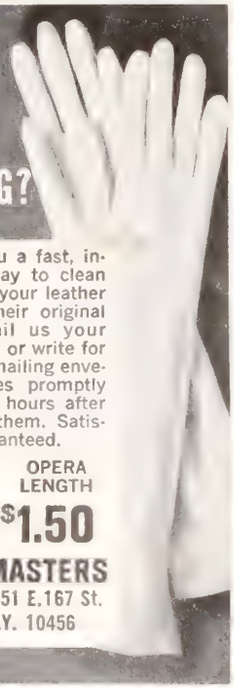
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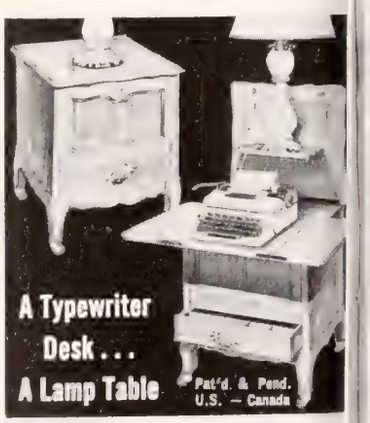
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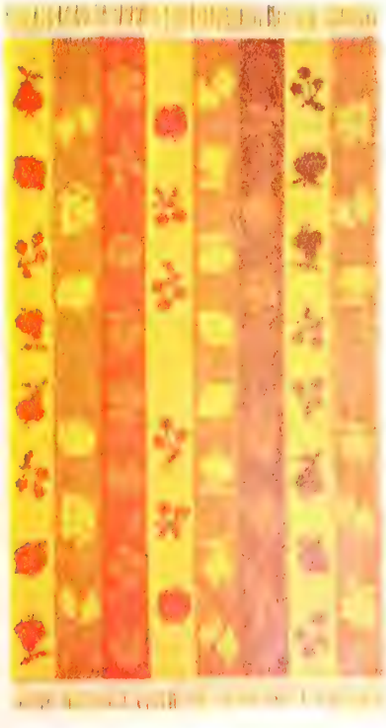
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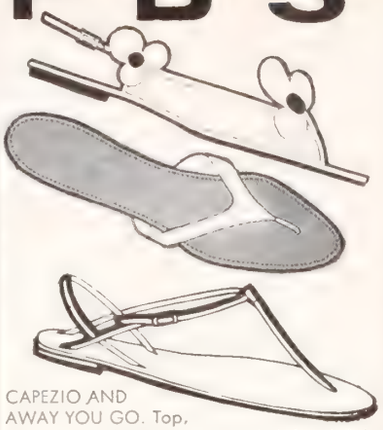
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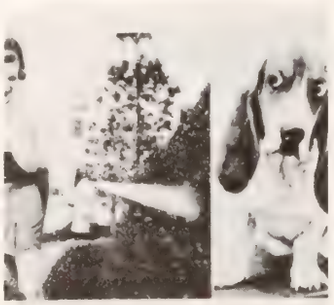
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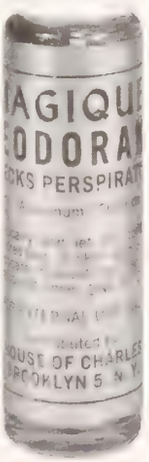
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H&G's Hallmark House for 1967

A contemporary plan enriched by loving handcraft



Despite its protective walls, our Hallmark House offers a wide and welcoming entrance. A sense of arrival is created by the approach up the 13-foot-wide stone steps and through the 40-foot-deep courtyard to the monumental Mexican stone doorway. The double doors are wide enough to admit a wheeled vehicle, but a smaller door is cut in one of them for today's foot-borne.

This is the tenth house—the milestone of a decade—to be cited by H&G as a Hallmark House. Like its predecessors, it was chosen for two kinds of excellence—distinction of design, and its worth in human terms: the singularly personal felicity it affords the family who live in it. Built in a suburb of San Antonio, Tex., for Mr. and Mrs. Marshall Terrell Steves and their three sons, Marshall, sixteen, Edward, fourteen, and Sam, eleven, it was designed by O'Neil Ford, a contemporary architect with a profound interest in the past. His fervor is more than shared by the Steves, whose fascination with Spanish Colonial architecture, like that of so many Texans, is inherent. San Antonio was founded as a mission, the Alamo is its heart, and compared to Dallas or Houston, the city has a flavor all its own. Although the Steves had lived for years in a traditional house, when the time came for change, it was inevitable that their new house be an American hacienda—a house dedicated to preserving the crafts and cultures of the region called North of the Border. Because they have been Texans for generations and lovers of everything Mexican all their lives, the Steves (he is president of the HemisFair to be held in San Antonio in 1968) were enormously involved, in a personal way, with each detail of their house and everything in it. (Continued)

The most cogent reason for giving the Steves' house our Hallmark citation is because it is contemporary in the way it works and is lived in without conforming at all to the starker aspects of modern design. Much of it was built by artisans brought from Mexico, and the handicraft evident in the stone floors, brick vaults, roughly carpentered woodwork and irregular walls creates the effect of a house of antiquity rather than one less than four years old. In addition, because it has roots, the house provides a wonderfully warm and commodious background for entertaining and family life. Utterly hospitable to any demand, it is a beautiful house well armored with practicality. Its contemporary spirit is mellowed with endless enrichments from a day long past, and it offers the great gift of a series of outdoor areas—patios and courtyards—designed to heighten the pleasure of almost every principal room. Very large (14,000 square feet), elegantly sprawling, completely walled in from passers-by, it is built in three separate wings—one of bedrooms, one of formal rooms, one for entertaining—linked by a 100-foot-long gallery that plunges through the house like a great life-giving artery. Yet, despite its size, the house is so admirable a wedding of the romantic and the pragmatic as to be an inspiring source of ideas, all adaptable, wholly or partly, to smaller, less complex houses for families anywhere in the country. Since one of the most fascinating aspects of the house is the derivation of its architectural details and furnishings, H&G has asked James Norman, a close friend of the Steves and an authority on Mexican culture, to relate this part of the story. A resident of San Miguel de Allende, Mr. Norman is the author of "Mexican Arts and Crafts" and is also responsible for the newly revised "Terry's Guide to Mexico."

Exciting, yet comfortably intimate

BY JAMES NORMAN

It was so broad, eight horsemen could ride abreast along it . . ." Thus Bernal Díaz, chronicler of the Spanish conquest of Mexico, described the causeway-entrance to Montezuma's fabulous capital. Were Díaz around today he would be equally impressed and at home in the spacious gallery of the unique Spanish Colonial residence of the Marshall Steves in San Antonio, Tex. The Steves' hallway "is more than a gallery," says architect O'Neil Ford. "It is a dramatic avenue-room off of which the living areas extend like flags." It sets the atmosphere and links the exciting elements of this large yet comfortably intimate house which perfectly suits San Antonio with its 250-year history of cultural ties with Old Mexico. The massive walls, the high-ceilinged rooms, the richly tiled floors evoke a feeling of Spanish austerity combined with Mexican warmth. Every vista is a delightful reminder of the mellow culture south of the Rio Grande. Carved stone fountains, century-old doors, soaring archways, native artifacts, and piquant popular handicrafts from Guadalajara, Oaxaca, Michoacán, and Chiapas have been collected by the Steves and their friends with, as the Mexicans say, *cariño* or loving care.

Everything in the house has individuality, escaping the rigidity of mass-produced modular forms. No two doors, for example, are the same shape or size. The standard metal grilles of air-conditioning vents are replaced by fanciful carved stone grilles fashioned in Mexico. Nevertheless, imaginative designers have included the necessary conveniences for modern living. Hidden beneath the Mexican tile floors in the bedroom wing, for instance, is a radiant heating system. Although the entire house is surrounded by high Mexican-style walls, outdoors and indoors blend pleasantly because each room is flanked by a flower-filled patio or garden which serves as an out-of-door extension of the room. (*Continued on page 207*)

The backbone of the house—the gallery

When you enter the front doors, the great gallery, 100 feet long, sweeps off to your right and left to the far ends of the house. The gallery is roofed by nine 19-foot high brick bóveda vaults surmounted by glass lanterns. As the sun shines and shifts, these tiny cupolas entice streams of light into the gallery and create charming patterns of chiaroscuro on the walls and floor. Offering constant surpris and invitation, a variety of rooms and outdoor areas open from each side of the gallery and at both its ends. Between the doors on the left hangs a painting of three horsemen by Fred Samuelson.



The fountain patio, LEFT, *is the first of the walled delights to greet guests. Cloistered and cool, it is paved in Mexican tile with ornamental crisscrosses of manicured turf, and colonnaded at one end with a loggia—a shady spot for listening to the fountain "moonlit" with an intricate lighting system.*

OPPOSITE PAGE:

The plan of the house is like a mosaic of indoor and outdoor spaces. You enter through a stained court which, with the fountain patio on the other side of the gallery, isolates the bedroom wing from the rest of the house. The gallery starts in the sleeping wing as an entrance to the master suite and the boys' bedrooms, then goes its stately way to end at the game room. Each of the three wings overlooks one or more of the walled outdoor areas: the big swimming pool patio (see page 130), the fountain patio, the entrance courtyard, and the little Santiago patio, a secluded retreat planned around a statue of St. James.

Patios and a courtyard unite the three wings

An important factor in the easy livability of the house is its division into three major wings. Each of these, and the four adjacent outdoor living areas as well, branch off the spinelike gallery. For sleeping, there is a two-part wing with the boys' three bedrooms and two baths forming one part, the master suite, the other. The living wing is the core of the house. A two-story, 20-foot-high living room opens from one side of the gallery, and, from the opposite side, a brick-domed dining room adjoined by kitchen and breakfast room. The third wing is basically an entertaining center with a huge game room and a guest room flanked—directly outdoors—by the swimming pool patio. The separation of these room-clusters produces the effect of three houses under one roof. It is a continual pleasure to stroll up to the game room, to move between living and dining rooms, and to enjoy the self-sufficiency of the bedrooms.



Like an oasis, circling walls ring the masonry house for maximal privacy

OWNERS: Mr. and Mrs. [illegible]
ARCHITECTS: O'Neil Ford & Associates; project architect, Chris Carson
INTERIOR DECORATOR: Weldon Sheffield
LANDSCAPE ARCHITECTS: Stewart E. King & Associates
GARDEN LIGHTING: John Watson
LOCATION: San Antonio, Tex.
SIZE: 14,000 square feet
LOT: 2½ acres
For building materials and equipment, see page 207.



At night, the fountain patio's loggia looks like a bit of the Alhambra transplanted.

Swimming pool patio and mirador

A sweeping 42 by 57 feet, the pool patio is paved in unpolished Queratoro stone, a pleasant contrast in texture to the pool's black ceramic tile. The spiral staircase leads to the mirador (in Spain, a roof garden), half open, half sheltered by an open-raftered roof, and a lovely place to seek a breeze on a hot night. Weathered stone coping from walls was all brought from Mexico; door frames, rails, and lintels are crudely cut, lightly stained to emphasize the country-hacienda character of the house. For lunching and easy service, a door is handy to the kitchen.

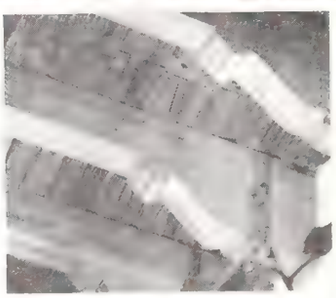


1. A Mexican cruciform lantern of brass and glass. 2. The Holy Trinity with St. John the Divine—a wall plaque. 3. One of the stone gargoyle spouts that spill water into basins feeding swimming pool. 4. A statue of St. James that guards fountain in Santiago patio, giving it its name. 5. A column capital in the fountain loggia.





he Steves believe in comfort, nd their living room is designed) cater to the brow and vertebrae s well as the eye. Shutters and ie deeply splayed windows keep ie room cool and dark in the rilliant San Antonio sunshine. ver the fireplace hangs a fine ollection of retablos—seven- enth- and eighteenth-century ltar paintings.



Bracket for cross beams is carved in a form called a cyma recta strap.

The living room and its balcony-library

The living room fulfills two functions. With its masonry walls, 20 feet high and 2 to 2½ feet thick, it is baronial enough to share its loftiness with a balcony-library without stinting on headroom in either section. In cozy contrast to the rest of the room, the area beneath the balcony is a snug cave, complete with bar, and a nice spot for a drink with friends. The room's extra height is achieved by lowering the floor two steps down from the gallery, from which you descend through a dramatic proscenium-like entrance framed, like the windows, with deeply splayed reveals. Walls of rough white plaster and the handsome ceiling are further evidence of the Steves' fondness for hand-wrought details and surfaces: old railroad ties were fitted together like giant matchsticks, then supported by new cross beams and console brackets. The new wood was given a convincing, hand-made patina, so the entire ceiling looks as old as the hills. Very old indeed are the eighteenth-century fireplace, beautifully carved of *cantera*, the same stone that paves the floor, and the spiral stone staircase (it once spun its helix in a house in Puebla) leading to the library. Not so old, but very pleasant are the views from each side of the room—fountain patio on one side, Santiago patio on the other.

OPPOSITE PAGE:

The balcony-library with its oak loor and a balustrade made from n old choir-loft railing is not nly a family browsing spot, but Mrs. Steves' office. Directly beneath it in the right-hand corner of the living room is the bar, a cabinet fronted by richly carved shutters of bleached wood and fitted with a tile countertop and a little sink.

HALLMARK HOUSE *continued*





nly a few Mexican masons can build a bóveda. he mason follows the curve of his hat brim fashioning the vault's contour.

PPOSITE PAGE:
1 the dining room, a reja, a little balcony-bay bout 3 feet deep, projects into the entrance urt at ground level, widens the room, makes pleasant place for ferns. Stone fireplace antel is more of the simple coping rought from Mexico to top house walls.

The hospitable heart of the house

Dining room, kitchen-and-pantry, and breakfast room are interlocked in a 1-2-3, side-by-side arrangement that makes for step-saving and smooth service. The dining room has a really splendid *bóveda* dome that, since the room is rectangular, must have taxed even the considerable skill of its artisan-masons. As in the *bóveda* vaults in the gallery, the central wedge of brick running in the opposite direction is inserted—rather like a segment of orange—for strategic support. Instead of a *bóveda*, the kitchen has a square, center skylight with splayed sides like the window reveals; a huge hanging lantern provides night light. The pantry is separated from the kitchen by a long peninsula counter—a good working arrangement that divides the cooking on one side from the service to the dining room on the other. Only a few steps away are the flower-arranging sink (faced in the kitchen's blue-and-white tiles), a laundry, a marvelous storeroom for silver, glass, and china, and a servant's bedroom.



Step-saving kitchen is arranged in a neat U with sinks at center, work-and-service counter at left, cook-top and ovens at right. For all its slickness of function, it is also a pretty room—a service rendered by a paving tile floor, walnut-finished cabinets, and yards of bright blue-and-white Mexican tiles.



Pool and its bright-hued planting are enjoyed from breakfast room which opens wide to it.



Mexican character of entire house is summed up in the breakfast room which you see in color on our cover.

HALLMARK HOUSE *continued*



In the "museum" wall of the game room, LEFT, *each shelved niche is topped in the rustic manner with a thick, hand hewn lintel. Very pretty when lighted, the backs of the niches are painted pale yellow. Flush-lighted ceiling is made of century-old cypress barn siding, supported by heavy cross beams limned in white.*





1. One of the nine gallery bóvedas. The succession of windowed rooftop lanterns creates a delightful dappling of sunlight and shadow.
2. Snail-shape iron door latch, one of many. Design is very old; ornamentation may be inspired by the sacred Aztec serpent.
3. One of the village patron saints carved in the Mexican panels of the game room closet doors.
4. The nine saints in toto. They are repeated in facsimile on three banks of doors.







Game room fireplace, LEFT BELOW, *has an unusually tall round, vaulted hearth. Logs are burned upright in the old Spanish manner.*

OPPOSITE PAGE:
In the entertainment center, swimmers and non-swimmers can circulate in an easy pattern from pool to breakfast-barbecue room at left and to the game room at the end of the gallery. The handiness of the kitchen behind breakfast room makes the delivery of food to any of the three areas quick, uncomplicated.

The play center: swimming, music, folk art

At the west end of the house, the great gallery ends in a burst of sunshine that pours in from th swimming pool court to the breakfast-barbecue room at the left and the game room straigh ahead. Perfectly planned, well organized, the whole area is an indoor-outdoor entertainmen center. The game room is a fascinating room where the family not only plays cards, but enjoys a con stantly changing exhibition of their collection of Mexican artifacts and folk art—all displayed in wall of deeply recessed, illuminated shelves. The music system, which is piped through the entir house, is installed in a Mexican chest in the gallery where it is centrally accessible. A speaker in closet off the guest room hall is close enough to turn the game room into a fine small ballroom. For th boys' delectation, there is a soda fountain behind folding doors, and in back of it, an adult wine close





At one end of the master bedroom is a very old stone mantel supported by two caryatid angels. Also of stone (and one of several) is the air conditioning grille over the double doors. The curious, charming design pairs an angel and a cat. The spacious desk is an old rosewood pianoforte with its works removed. Painting over the fireplace is by Gloria Galt.

Headboard in master bedroom, BELOW LEFT, *was made of two ancient, intricately carved doors laid lengthwis their latch still intact. Ceiling, crafted almost like marquetry, consists of unstained spruce laid in a herringbone pattern. For contrast, cross beams were washed with white paint. Outside, the Steves have a porch, only a step away from Mrs. Steves' little greenhouse.*

The bedrooms: privacy and individuality

Pleasantly remote and self-sufficient, the family sleeping area enjoys that inimitable kind of peace known as total privacy. (Even the guest bedroom at the other end of the house is cushioned from the game room and pool patio by a bath and a thick blanket of closets.) But within their confines, the bedrooms are anything but monastic. The colors are vivid, the wood, richly carved, the rugs, sumptuous. Mr. and Mrs. Steves each have a bath-dressing room; son Marshall has a room and bath; Sam and Edward each have a bedroom but share a bath. Storage, even for so large a house, is close to phenomenal. Lumped together, closets run for a total of 100 feet along one wall of all the rooms, and there is an additional 40 feet of storage-wall lining the hall in the boys' section of the wing.



OPPOSITE PAGE:

Guest bedroom, TOP, *has a pair of Mexican iron gates for a headboard, and a riot of color for zip. Bedcovers, rug, and curtains are an intoxicating medley of pale and hot pinks and scarlet. Like elegant bull's-eyes, window frames over bed are of old carved stone in medieval quatrefoil shapes.*

Young Edward's room, LOWER LEFT, *a simple, rugged look stepped up wit a handsome old Byar rug and head-boards made of weathered shutters. Winged base of bed lamp is a papier-mâché Judas—a Mexican Easter figu designed to be smashed to smithereen the moment Lent is over. All the boys rooms open to a long, pillared arcade which staves off the sun and gives them direct access to the outdoors.*

In Mrs. Steves' bath-dressing room, LOWER RIGHT, *the lavatory alcove is vaulted in a plaster shell which a Mexican artisan molded by hand. Tile-enclosed tub is set in a tile-lined alcove framed by one of the ubiquitous lintels which—with the raftered ceiling and rough white plaster walls—makes an engagingly rustic contrast to the elegance of the crystal chandelier.*











The last wild azalea to bloom, Rhododendron prunifolium is indigenous to the deep south.

TAMING THE WILD AZALEAS to brighten your own woods or spread color on your garden

Everybody knows azaleas. Along the Christmas-Easter axis, not even roses are in the azalea's league for either popularity or instant recognition. And certainly there is no pot plant on the florist's list that can hold a candle to it. Nevertheless, it is a far cry from the florist's cherubic bush to the airy and graceful starbursts of azalea bloom that illuminate the springtime landscape. And it is almost as far a cry from the conventional dooryard azaleas, which parade some of horticulture's brightest and most insistent colors, to the wild azaleas of the awakening woods. There, with the season's march all the way from the southern tip of the Appalachians northward to Massachusetts, the palest yellows, lavenders, pinks, burnt chromes, and outright oranges sing beneath leafless tree branches. While on the East Coast, the show reaches from Florida and Louisiana into chilly New England, on the West Coast the show runs only from northern California to British Columbia.

When the azaleas are well into their flowering, the rhododendrons begin. The line between the two is a difficult one to draw, since botanically all azaleas belong to the rhododendron genus, as their true names indicate. But the distinction between the two great groups is generally recognized by anyone who has seen them both.

The wild azaleas of both America's and Asia's temperate regions bear their flowers, for the most part, either before their leaves appear in the spring or as the foliage opens. Only a few flower after the leaves have developed fully. Nature has given us a score of congenial species, and plantsmen through the years have added many hybrids that can spread sheets of delicate color across the garden.

Whether you have a woodland you can call your own, or merely a clump of trees or a collection of a few large shrubs, a handful of wild azalea species chosen for adaptability to your regional climate can make the coming of spring to your landscape an adventure in shimmering color. Flowering, as most of them do, before any new leaves emerge on the landscape, they have the muted world of the new season all to themselves. In natural and naturalistic plantings, where almost all of the American species are most often seen at their best, they create a new layer of color for the eye—above the conventional wildflowers and spring-flowering bulbs, below the early blossoms of the larger shrubs and small woodland trees.

A hopeful note for gardeners is that the regions, often fairly restricted, where the American azalea species are indigenous, do not by any means set the limits of the areas in which the plants will grow successfully. The azalea melting pot, so to speak, would boil most briskly around Washington, D. C., or a little to the south of there (as a matter of gratifying fact, one of the finest collections of azaleas anywhere is in Washington's National Arboretum). There are a dozen species that grow well in the Arnold Arboretum in northerly Boston, just as there are at least as many mostly different ones—that thrive in Callaway Gardens in southerly Georgia. (There is one, the white *Rhododendron occidentalis*, that is not only native to the Pacific Northwest, but that does not succeed in the east at all except in hybrid form.)

Probably the most appropriate use for the native azaleas and their natural hybrids is on the kind of woodland in which they had their origins—among and beneath the branches of tall hardwoods. But except in alkaline soils or regions where winter (*Continued on page 203*)

The first azaleas of spring always seem the best, if only because they are the most welcome. In Mr. and Mrs. John Weisner's Atlanta, Ga., hillside garden, the year's first color is azalea color, abetted by muscari and other early bulbs. Edith Harrison Henderson, landscape architect.

ERRERO
AWING BY J. BERG VICTOR



Roch Castle is built on the only rock for miles around.



LEFT, *in the sitting area of the living room or "court room," are two fifteenth-century armchairs and a reproduction "Knole" sofa.* BELOW, *at dining end of the room, red velvet screen hides radiator. In the window embrasure, an antique telescope for surveying St. George's Channel.*



Study alcove off living room was originally a "solar" or little-room-to-be-alone-in.



Oratory or private chapel has a vaulted ceiling.





Hanging candleholder can be removed from wall hook, carried to other rooms where there are similar hooks.



At left of living room fireplace, steps lead up to best lookout in castle. Depth of alcove indicates thickness of castle walls. RIGHT: *antique court cupboard in dining area.*



The "guard room" directly below the living room provides extra space for entertaining. Crude iron chandelier was picked up in New York City.





Since appropriate antique beds were unavailable, spiral posters in master bedroom are brand new reproductions.



"WE BOUGHT A VERY SMALL CASTLE... then the fun began"

By Hollis M. Baker

EDITOR'S NOTE: *Anyone who has ever acquired an old house will understand Mr. Baker's discovery that the little castle he bought in Wales was not just a place to holiday, but a whole new spare-time project. He is president of Baker Furniture, Inc.*

One Saturday morning forty years ago, a small battle raged in the backyard of a house on Fulton Street in Grand Rapids, Mich. Half-a-dozen twelve-year-olds were fighting with wooden swords, rake handles, and water bombs for possession of a 6-foot-high wooden castle. The outcome was a draw between the attackers and the defenders, of whom I was one. That was not quite the start of my interest in castles. But it was probably the first milestone in the sequence of events that led up to our acquiring, two years ago, a little castle in Wales.

Castles have always fascinated me, not because they were romantic or noble edifices, but because of their functional purpose of defense. In early English usage, in fact, the word castle denoted merely a fortified place or fortified domicile, often little more than a wooden building on a mound ringed with a picket fence. At the time of the Norman conquest, there were literally hundreds of these wooden castles in England, and another two centuries passed before they were rebuilt or replaced by stone.

Long after the wooden castle in Grand Rapids had been abandoned to another generation of defenders, my weakness for castles persisted. On my first trip to Europe as a college student and on subsequent trips I visited every castle I could. During one of these treks, my wife and I were particularly intrigued by a miniature Bavarian *schloss* actually small enough to be livable in twentieth-century terms. Although definitely not available, it gave us the idea that somewhere there might be another of the same modest scale. Then in March of 1965 I (*Continued*)



Fascination for visitors: in the doorway of the study, a trap door to the dungeon below.

"It is the jackdaws, of course, who really own the place. Their ancestors have been nesting in the same arrow slits for 700 years."



On front door: ancient English lock and key, re-imported from New York.



Beside the front door, a small arrow slit for defense against unwelcome visitors.

spotted an ad in *Previews* announcing that a very small, very old keep in Pembrokeshire on the coast of Wales was for sale at a bargain price. The ad haunted me. I decided to make a quick trip of inspection. On my arrival in London, the local estate agent was notably unenthusiastic. He did, however, make an appointment for me to visit the castle, warning me not to expect much. But when I first glimpsed the tower of Roch Castle from five miles away, I knew I was sold. By 5:00 P.M. the same day, the deal was closed.

Back in the U. S. I laid these glad tidings before my family. That they were received with mixed emotions is an understatement. for Roch was truly an outpost and still is. To get there from London is a two-day drive, or a six-hour train ride to Haverfordwest, six miles away.

Roch was built around 1250 A. D. by a Norman knight whose mission was to protect the Flemish settlers from the raids of the Welsh to the north. His name was Adam de Rupe, which probably derived from the rock on which the castle was built, since "de Rupe" in charter Latin meant "of the rock." Soon it was changed to the Norman or French "de la Roche." Then in the nineteenth century, when only the castle and village still bore the name. the local citizens "anglicized" it by dropping the "e."

The walls are 6 feet thick, with many arrow slits and some windows that were installed in Tudor times. And because of the stout walls, the interior spaces are small and few. The main door takes you into the Guard room or barracks where the men at arms must have cooked, eaten, and slept. From there a stairway, built right into the thickness of the wall, takes you up to the main room or hall, in later years called the "court room" because the local judicial proceedings were held there. Not nearly as large as the name sounds, the court room is now our living-dining room. At one end is a tiny oratory or private chapel and a small alcove called a "solar," which we use for a study. At the other end is a miniature "modern" kitchen. The stone stairway continues to wander up through the thickness of the walls to small chambers at different levels. The largest of these we use as our bedroom, two others as guest rooms. In the tower are two more still unfurnished. In all, our living space is less than 2,200 square feet.

Fortunately for us, the plumbing—originally installed just after the turn of the century when the castle was restored from a near ruin—was in relatively good condition. All we had to do was replace a few fixtures and fittings.

Steam heat had been added in 1955, and it was possible, with the miniature oil burner and the few existing radiators, to thaw the castle in July of the first year to a rather damp 62 degrees. After adding radiators and keeping the heat on all year to dry the walls, we have managed to hold the temperature to 70 degrees except in the winter months. Our British friends. of course, almost suffocate.

What electricity existed when we acquired the castle was operable, but dozens of additional outlets were needed. I was soon convinced that anyone who can successfully contend with British lamps, cords, plugs, receptacles, and points, can overcome anything.

Furnishing the rooms was a real challenge, leading us down many paths and posing fascinating questions. We wanted to do an authentic job, but what could be called authentic? In 1250 when the castle was built, only trestle tables, benches, coffers, and rush floor mats were in use. But since no ancient abode ever had furnishings all of one period, we decided to look for things which might have been accumulated between 1300 and 1700. For chairs, we knew we ought to use only the earliest Gothic types, but we stretched that a little, in the interest of comfort, to include a few upholstered Farthingales, and a "Knole" sofa. And since we couldn't bring ourselves to dispense with drawers in the bedroom, we had to go to seventeenth-century chests—the earliest that had drawers.

What we ended up with were mostly antiques (some fakes I'm sure) acquired during a year's combing of antique shops in London and the Cotswolds. Certain things which were un-

available in the original at prices within our budget we brought in the form of reproductions from the U. S. We also returned to England four magnificent gold-embroidered wine velvet draperies that my family had brought home from there in 1937.

The real fun began when I started to research the castle's history. I had only evenings and weekends to devote to it and was confined at first to Michigan. Yet, it was amazing how much I found out about Roch in the Grand Rapids Public Library, 5,000 miles and 700 years away. When I had time to get to the New York Public Library, the Library of Congress, the Haverfordwest Library in Wales, and the British Museum, the project became more and more fascinating. Soon a card index of all the various references to the castle or the families who had lived there became a necessity. Each piece of information opened up another avenue and I found myself corresponding with innumerable museum people, librarians, and members of families who had once owned Roch.

Although dozens of leads are still to be explored, I have learned a great deal about the original de la Roche family who owned the castle until around the end of the fifteenth century. Even more fascinating, however, was the Walter family who owned it for a hundred years before and during Cromwell's revolution—and especially Lucy Walter, first mistress of Charles II. Hester Chapman, author of *The Tragedy of Charles the Second* in which Lucy Walter played a prominent part, put me in touch with Frank Arthur, a British writer who is now preparing his second book about this very controversial woman, the mother of the Duke of Monmouth. Inquiries in art circles about the possible existence of a portrait of Lucy led to a visit to the National Portrait Gallery and suggested future visits to private collections.

It is the jackdaws, of course, who really own Roch. *Their* ancestors have been nesting in the same arrow slits for 700 years. We are the intruders, the temporary inhabitants. Our period of ownership can be no more than a passing interval in the long span of centuries between the construction of this ancient keep and its ultimate return to dust. Yet, when we holiday there—perhaps two or three times a year for a week or so at a time—we enjoy even on nasty rainy days the outlook over all of St. Bride's Bay and the little village and church of Roch nestled below. But most of all we enjoy the dozens of new interests the castle has opened for us and the many new friendships made.



The narrow stairway wanders up through the thickness of the wall.



Pop goes the Gadget...

or how to get a cherry stoned



If this seems like a tortuous route to removing the stone from a cherry, it is. Our cooking construction is a gourmet's pop art assembled from the wonderful, wacky shapes of household gadgets. Each one, despite its eccentric appearance, has a practical purpose. If you can't guess them all (or haven't figured out yet how the whole crazy shebang works), turn to page 185.

How to TRANSPLANT YOUR HOME



Kari McCabe, daughter of an American news magazine executive, diligently explores her new home in the Repulse Bay section of Hong Kong.

ROGER A. BRAHAMSEN

EDITOR'S NOTE: Pulling up home stakes and moving halfway across the continent is a familiar pattern to American families of this generation, but in the last few years more and more have been moving halfway around the world. Today, some 35,000 American business executives and their families are working and living abroad. Add to them, families sent overseas by the foreign aid, technical assistance, university exchange and philanthropic foundation programs, and the total comes to several hundred thousand. Some count it the most exciting and stimulating experience of their lives. Others, within a year or two, ask to be transferred home. "A man will give any number of reasons," an international business counselor told H&G, "but almost always the real reason is his wife's failure to adjust to overseas living. She fails because she has gone off unprepared. She has no idea what to take, what to expect, how much is involved in setting up and running a household. And she doesn't appreciate the importance of finding out." To indicate a bit of what is involved, H&G asked Mrs. Booth Hemingway to lay down a few guidelines. A frequent contributor to H&G, Mrs. Hemingway lived as a bride in Havana, where her husband represented a large American corporation, and has since traveled with him to other assignments in Latin America, Europe, and the Near East.

I'm off to Turkey" begins that word-game tranquilizer for restive children on long motor trips. "I'm off to Turkey and in my trunk I'm putting asparagus . . . I'm packing my trunk with asparagus and a boomerang . . . In my trunk I'm putting asparagus, a boomerang, and castanets . . ." On and on they go through the alphabet until none of them can remember what they started with.

Moving abroad is like that. When you tackle it for the first time, the sensible procedure seems quite obvious: you start with your basic furnishings and continue until you reach the limit of your weight allowance. But six months later when your household effects have finally arrived and been tested against the realities of overseas living, you discover that at least one basic—a washing machine, perhaps—having served its purpose as ship's ballast is useful for nothing more. And absurdly, the most welcome item (or the one most missed) is some little unsung gadget like a vegetable peeler, or some non-essential frill like the silver tea service that prompted your mother-in-law to ask, "*When* will you ever use that?" A really apt packing list for overseas may seem every bit as whimsical as asparagus, a boomerang, and castanets.

Just as illogical are the situations you run into when you start to set up housekeeping. Some people say it's often easier to get your bearings in a remote underdeveloped country where you expect everything to be strange, than in the big capitals of Europe where you are fooled by the familiar look of things. "West African supermarkets aren't too much different from those in the U. S.," wrote a young friend of ours recently, "except that it takes a lot of concentration to figure out what you're buying." But it can be most disconcerting to a new American

by MARY MOON HEMINGWAY

Some personal experiences of families who have pulled up roots and learned that home is wherever they are

housekeeper in Rome to find she has to traipse around to five different neighborhood food stores to pick up five basic staples (the Italians have no word for grocery store)—or to an American family renting an apartment in Paris to discover that all the lighting fixtures have been removed and that the kitchen has a safe but no cabinets.

I have kept house abroad myself and loved it. But since I lay no claim to expertise in worldwide housewifery, I have been talking to a score of foreign service and international business wives—women who have lived in different parts of the world under widely different circumstances—and I have tried to meld their recommendations into a coherent consensus. The specifics, naturally, vary with the country, the climate, and the job, but the basic approach that makes for a happy move overseas is universal.

What is the place like?

The very first expedient is to learn as much as you can about the country you are going to. This may seem to be stressing the obvious, but it is amazing how many families arrive in Colombia not knowing that it grows the best coffee in the world, or in Teheran, not knowing that Moslems never touch alcohol. It is also amazing how often you can visit Paris or London, to say nothing of Istanbul or Tokyo, without ever becoming aware of the hundreds of local mores that affect day-to-day living. We are too busy sight-seeing and sampling the best restaurants to find out how the electrical current works, or whether, in the non-tourist season, there may be a mildew problem. Hotel hopping is one thing; setting up a home requires a very different set of facts.

Where do you get them? Most government agencies offer special briefing courses for employees bound for overseas, and their wives are usually invited to attend some of the talks. Wives are not merely invited, they are urged, cajoled, even bribed to attend the courses the Business Council for International Understanding gives at American University in Washington, D. C., and those given by the American Institute for Foreign Trade in Phoenix, Ariz. And anyone can read. (For details on briefing courses and books, see page 213.)

A crash program in the native language is another indispensable, even if the language happens to be Swahili. Those competent interpreters in the Company's branch office are not likely to be around when you want to read a package label or tell the plumber what's wrong with the kitchen faucets.

Where will we find a house?

This vital question may be settled before you start to pack, or it may be tabled until you and your family are on the spot, in urgent need of some place to lay your heads. Most companies and government agencies lend a hand at house hunting. Some even provide houses they have built, bought, or leased on a long-term basis. But I know one young woman who had to supervise personally the building of a house in Nigeria while living—babies and all—over the local grocery store.

Sight-unseen renting can be very risky. You can't really expect a company in Chicago, for instance, to know that a nice-looking house in Managua stands directly in the path of the semi-annual flash floods. When a couple we knew were transferred to Japan, their Japanese counterparts persuaded them, by mail, to move into a brand new, Western-style house—"just what you are looking for." Brand new it was, Western style, too, but built on the Japanese scale. The 6-foot husband almost developed a permanent stoop before they could move to a place with high ceilings and doors.

In underdeveloped countries, on the other hand, it may be wiser to settle for housing geared to the tried-and-true local style of living. You can always light a charcoal stove, but an electric range with iffy current can be next to useless. A State Department wife who had been happy as a clam in Korea, keeping house in a one-room bungalow and cooking on the back porch, gave me a spine-chilling account of the palatial house she and her husband rented some years later in India. It contained every modern device she had ever heard of, but nothing worked.

Wherever you land—apartment or *palazzo*, *finca*, or villa, furnished or unfurnished—it is not the structure that will make you feel at home, but what you bring to it—the intangibles as well as tangibles.

What shall we take?

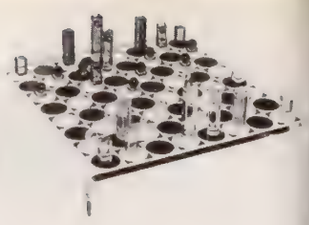
There isn't a country in the world where you can duplicate every gadget you have at home. But if you are unnerved by the prospect of giving up a few comforts and conveniences and succumb to the pack rat syndrome, you will only end up, as first-timers often do, by leaving behind the unobvious things that can do the most to enrich living abroad. Overseas wives soon learn, for instance, how much more important family traditions seem when you are temporarily uprooted, and how much more significant American holidays seem when you are "expatriated." The sophisticated young wife of an oil company engineer confessed that she had never felt any patriotic tingling about Washington's Birthday at home, but while she was living in North Africa, she had a compulsion every February 22 to bake a cherry pie. Every family's packing list should start with what I loosely label a "culture core." This would include all the portables that, to you, spell home: books, pictures, bibelots, the painting that has always hung in the living room, the Lowestoft bowl that always stands on the dining room table. Naturally you have to weigh the chances of damage to family heirlooms, but haven't some of them (the bowl, for instance) already survived riskier voyages?

Many transplants cite their bits and pieces of Americana as the most satisfying possessions they have taken along—satisfying to their own families and enlightening to local (*Continued on page 204*)

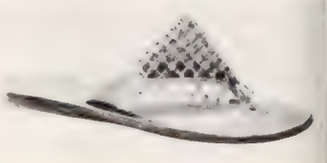
The delights of leisure at home

Leisure living is what you make of it. Bliss, to some, is the sweet nothingness of attending to the gentle sounds of the outdoors—to others, six fast sets of tennis in the broiling sun. Leisure is the uncounted succession of beautiful hours at home, hours for your private whim or whimsey—listening to music, baking bread, learning Greek, or collecting cockleshells. Leisure is all those deliciously unnecessary necessities that give grace and charm to living.

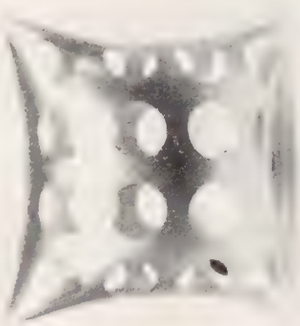
Today, leisure is enriching so much of our lives that it has developed a look and a language all its own. Just as our private hours at home permit an extravagance of mood and gesture, the accouterments of leisure have acquired carefree insouciance. Leisure furniture, which now appears in every style or humor imaginable, is, despite its light and often fragile appearance, invariably tough as nails. It is to be enjoyed, not worried about. Sprightly accessories—for the table, for games, for comfort—perform valuable little services while they add color and fun. For the same indulgent reasons, clothes to be worn solely in the privacy of home (your own or someone else's) combine Scheherazade drama with the practicality of a Mother Hubbard, echoing the mood that leisure loves at home—easy, color-splashed, exuberant.







For a summer evening of chess, the right-now snap of a clear plastic chess table (plastic men, too); supersized plastic earrings, crystal-ed sandals in turquoise and pink.



For dreaming in the garden, a plastic pillow, Swiss-cheese patterned, that blows up like a balloon, and weighs about as much—and a compact little record player with a big voice to play on its own batteries or plug into an electric outlet if you're near enough. Record player by Westinghouse.





For browsing through a treasury of art, rattan loveseats in H&G's palest Celery, with big squashy bright blue pillows covered in Dacron, so they're fairly indifferent to a drop of rain. Loveseats and glass-topped rattan table by Ficks Reed.

ALL LEISURE CLOTHES AT LORD & TAYLOR. SHOPPING INFORMATION, PAGE 186.



for an afternoon of needlepoint, a white-on-white oasis of calm created with a cattail patterned settee and chairs, wonderfully springy and spare, and a tiny lily-pad table—all on a white tile floor. Furniture by Salterini.



Entrancing oddments for odd moments: papier mâché, arabesquing its way around bottles, to make them look surprisingly like tiny Byzantine minarets; and, below, a fancy-free version of tic-tac-toe.





For a lazy game on the terrace with supersized cards, a big wrought-iron chair, its cushions covered with brilliant, sun-struck Naugahyde in H&G's Lemon Peel that can ruggedly resist the weather's inclemencies. The chairs have adjustable backrests to prop you at the preferred angle, plus awnings that flip up or down, according to how you feel about the sun at the moment. Lounge chairs by Terra.

Leisure's hours: a succession of uncounted moments for doing what you like– or for doing nothing

Beguilements for tea or dinner: an American version of a Japanese hibachi, with tapered wooden handles to make it easily totable almost anywhere; a white ceramic table readied with a profusion of daisies to make afternoon tea a delightful occasion. Up-ended, the table can become a giant cachepot.





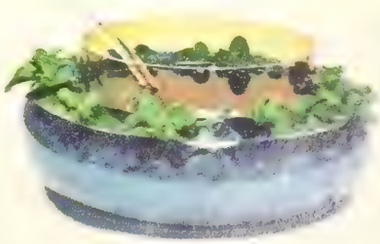




For a picnic on the lawn, a great big red and yellow umbrella with a carved wooden stork for a handle, and, packed in the basket, a profusion of pâtés, all in their crusty looking pottery jugs, plus French bread, wine.



For coffee à deux, delicate wrought-iron tables and chairs that owe their Gallic good looks to the fact that they are derived from garden furniture in the Bois de Boulogne. Where to put them? The garden room, of course—its floor tiled, its walls sympathetically papered. Table and chairs by Carolina Forge.



To spark a buffet table, a nesting pair of salad bowls that do a nice turn as punch bowl and icer. The biggest bowl, bright blue and plastic, holds ice and mint to the brim; the smaller, of smoky amber plastic, contains the punch and a floating of mint. Big frogs in any pond, both ceramic, both Mexican—one black and flower-bearing, the other painted brightly with flowers and froggy whiskers.



Shopping information, page 186

Leisure whims: treasure hunts, exotic dinners, a crazy game



for composing your sea treasures into objets d'art, a rattan table topped with plastic. For sitting back and admiring them all, big rattan armchairs, a full 3 feet deep. Furniture by Vogue Rattan.

bird-watching made easy: an aluminum chair and rocker, both feather-light and easy to carry wherever the birds (or sun, or shade) happen to be. Painted white, the chairs are strapped in weatherproof vinyl in H&G's Tiger Lily. By Molla.





to guard the doorway with a heartwarming smile, a giant-maned, cheerful ceramic lion—and to take the chill from a terrace, an amiable rabbit that happens to be the chimney of a pretty charcoal stove.





MIEHLMANN

For the tycoon at
[illegible] luncheon
hostess's [illegible]
plates that look like green
leaves. For the leisurely
host's sport shirt,
patterned cuff links.





conjure the enchantment of Damascus at
a dinner of shashlik with honey pastries
r dessert, carved aluminum chairs and
table in H&G's Azalea pink,
candles flickering through the tiny windows of pottery towers,
wered wooden trays for place mats. Table and chairs by Scroll.



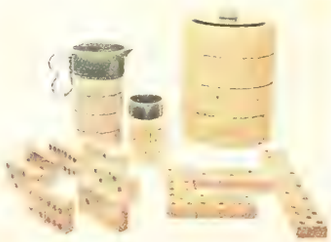


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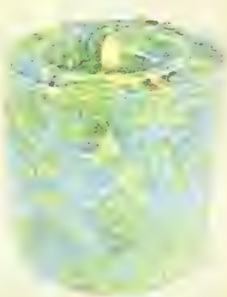
For relaxed list-making in a sunny
spot in the garden, updated versions of
the park bench, padded and covered with
printed vinyl that will
shrug off showers.
Chair and bench by Samsonite.

For the dominoes buff,
cork dominoes and—to keep him
refreshed—cork pitcher,
tumbler, ice bucket.
To keep him looking
smart, red and blue
enameled cuff links.





To make any dinner exotic,
goblet holders for
vigil lights, the space
between inner and outer
bowls packed with
chips of glass.





To flicker a bright hello, party lights for the garden. Mexican painted tin lanterns and candlesticks, one sprigged with a bright addition of flowers.



For lounging after a swim, oversized wicker sofa and chairs with deep, linen-covered cushions. In the poolside loggia of Dr. George Mattar's house in Los Angeles, ceramic elephant tables make enchanting companions for the wicker, and, at night, the scene is softly illuminated by the amber glow from two wrought-iron standing candelabra. Wicker sofa and chairs by McGuire.



For a quick snack between swims (even in a wet suit), a low, plastic-laminate-topped rattan table surrounded by equally low-slung rattan chairs, to use with aplomb indoors or out. Table and chairs by Calif-Asia.

Leisure's welcome: serene comfort and impromptu charm



For flower-arranging in a glass-paneled dining room, a faux-bamboo table, chairs, and a little sofa, all painted H&G's Parrot Green. The table top is laminated plastic that looks very much like slate, is framed in walnut. Brown-Jordan.



shopping information, see page 186

To enhance an evening of song on a starlit terrace, the kinetic charm of seats that glide—back after a long and undeserved absence. These glider chairs and loveseat are fashioned of lightweight steel, topped with flower-splashed cushions. Bunting.

To issue a splendid welcome in an entrance hall, a giant candelabra bursting with daffodils and iris.



For watching television on the terrace, a portable set with a black screen (for a better picture in daylight), an earphone, a snap-on sun visor to shade the screen from the sun's rays. Sony.







GRIG

For making bouquets outdoors, the handsomest of work tables fashion of wrought iron and cast aluminum painted in H&G's Pineapple. The dark walnut top can be extended later to a 5-foot-long oval for a lovely lunch. Lee L. Woodard.

For capturing the sweet scents of summer, a delightful workshop equipped with little glass-topped tables, comfortably cushioned chairs and a sofa, all dogwood patterned. Furniture by Birmingham Ornamental Iron Co.



Party snappers: snaky beaded bracelets, soap bubble earrings of clear plastic.



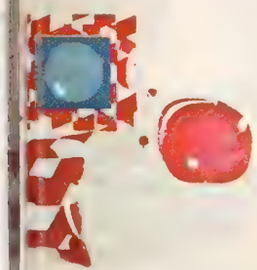
MIE

To make the tea ceremony crystal clear, a glass teapot, glass canisters for lemon peel, cloves, mint, et al., and glass cups in si holders on a glass tray.

for leisure's eye: an exuberance of pattern, a feast of color



o take to the garden,
ws of clear
nflatable plastic that
don't mind a bit of
p from the lawn, or
eing quickly abandoned
at the start
summer's shower.



or sunning and dreaming
the long sweet hours of
ernoon, wicker,
'y shaped into
uous flow of texture
in a lounge chair, tables,
ll arches enclosing glass
or drawers. Tropical.

tails of leisure
s, see page 193

A knowing designer transforms an ordinary house

Some people live as their houses dictate; others reshape their houses to fit the way they want to live. Decidedly one of the latter is designer Elaine Lustig Cohen who took a run-of-the-mill New York brownstone with average assets and liabilities, and by a limited amount of remodeling turned it into exactly what she wanted to meet her family's personal needs, and to please her own lively nineteen-sixties eye. Mrs. Cohen, who designs graphics as well as furniture and interiors, does a good deal of work at home, and so does her husband, Arthur A. Cohen, editor, publisher, author, and scholar of Jewish theology. As busy in her way as her parents is their seven-year-old daughter, Tamar. In addition to providing space for all her family's living, working, and entertaining, Mrs. Cohen also had to accommodate an art collection that could fill a small museum, plus some 10,000 books. Yet the architectural changes were kept under control.

"On the top and parlor floors, I ripped out everything," she admits, "but on other floors I only cleaned up the background—got rid of moldings, etcetera. In some places I left the eyesores and distracted the eye to something else."

How about all the books and paintings and working paraphernalia—did the house have enough storage space?

"No—it was meager and badly located. But instead of building new closets, we store things in wardrobes and cabinets all over the house."

The bulk of the books are stored in library stacks on the top floor. Party equipment is housed in cabinets on the living room floor. The linens for each bedroom are stored in the bathroom that adjoins it. (*Continued*)



The top floor is one of the two which were entirely gutted. Once seven little rooms, it is now a marvelously functional floor-through study for Mr. Cohen. At one end, the 10,000 books are arranged very professionally on standard steel library stacks, but Mrs. Cohen ameliorated their cold hard look by facing the ends with wood panels painted different hot colors. Carved wood object on stand atop file is a ceremonial mask.

PHOTOGRAPHS BY KIENS



New Ireland sculpture stands guard between Mr. Cohen's desk and the library area of the top floor.

The family's private zone

"Sometimes I use the cabinets to direct traffic—really to shape space."

As an example, Mrs. Cohen cited the crisply painted commercial file cabinet she and her husband use for correspondence. Together with a cabinet for phonograph records, it divides the library end of the top floor from the working and study area. Recently she moved the art books down from the library to a bank of shelves flanking the fireplace in the master bedroom.

"Art-book browsing is something you like to do in a leisurely way in the evening. But who wants to go upstairs at the end of the day just to bring down a book?"

The Cohens have not one music system, but two. The player and records for the larger housewide system are stationed, like the books, in Mr. Cohen's study, which is most convenient for him since he likes to play opera music while he works. But isn't it a chore to traipse to the top floor to put on the records they want to hear in the living or dining room?

"We don't like music to compete with conversation at dinner parties or in the living room. When we have a party with dancing, maybe twice a year, it's easy enough to put a stack of records on the top floor player beforehand.

The other set of hi-fi equipment is in the storage-wall of Mrs. Cohen's study on the third floor. Connected to that player are duplicate speakers in the master bedroom.

"On this floor I did very little beyond cleaning up—removing mantels, for instance—and a lot of painting out. Our bedroom was 'remodeled' almost entirely with color."

To Mrs. Cohen, contrast is vital—contrast between white and bold colors, between a wall of small objects and a wall almost bare except for one big painting. (*Continued*)



Also in the library-study is the main music center.

OPPOSITE PAGE

1. In Mrs. Cohen's studio—a part-time guest room—storage-wall creates a hallway to the guest bathroom.
2. Next to her desk stands a tall spiral sculpture of wood blocks by Alvin Lustig.
3. In daughter Tamar's room, a big panel of hot color glows behind Spanish sunburst made of palms.
4. In the master bedroom the uninteresting door was "painted out" with white.



1



2





3



4



Frosted glass panels that disguise airshaft in study make a handsome background for sculpture.

The outdoor trash cans—a standard nuisance for New York house owners—are simply but neatly disguised in the front areaway. To house them, Mrs. Cohen designed a long open-front compartment with a tray which she filled with white pebbles and uses in summer as a flowering pot garden.

A dark and dreary little room on the parlor floor, formerly a den, was the space Mrs. Cohen selected for her new kitchen. (The old kitchen on the ground floor was remodeled to go with a rental apartment.) Along one wall she placed the sink and cooking center, along the other, a breakfast bar and refrigerator.

"To make the room seem larger and bring in more light, I put in two new windows. The one at the end is really a door—the little balcony outside overlooks the gardens—and it frames the upper half of that tree as if it were a picture. The wide slot window over the breakfast bar looks out on something less pretty but we keep plants on the ledge to carry out the garden feeling."

"When you move into a house that wasn't designed for you, there are some details you have to live with, some you have to disguise."

Details that fool the eye

An awkward airshaft, that goes from the roof to a fourth-floor bathroom, is the first thing you see when you come up the stairs to Mr. Cohen's fifth-floor study. Instead of ripping it out (possible, but expensive) Mrs. Cohen faced the front of the shaft with panels of frosted glass, and set lights behind them at floor level. On the lintel above she stenciled a favorite Hebrew quotation: "It is not for you to finish the work; neither is it for you to desist from the work."

The exposed pipes for the tub in the master bathroom she boxed in, designing the box so that its interior could serve as a clothes hamper, its top as a counter for sculpture. In an empty corner on the other side of the room, she built a linen closet. The space between the windows she mirrored and framed with make-up lights, and across the windows themselves she installed shelves, filled them with plants and folk art.

"The only thing we ripped out of the old bathroom was the lavatory. We replaced that with a double lavatory and a marble counter."





The addition of cabinetwork updated the master bathroom—only the old lavatory was ripped out.



Pot garden conceals trash cans.



New door to balcony over garden gives kitchen a living picture.



As you enter stairs, a painting overhead.



make a turn, a brilliant wall.



To examine close-up, a niche of kachina dolls.

To brighten your descent, more niches.





On living room side, niches enliven what was formerly a blank wall.

The stairway you never notice

The narrow, steep, boxed-in stairway that angles up from the entrance hall to the fourth floor was one of the more challenging liabilities of the house when the Cohens took over.

"Briefly, I considered rebuilding it. But a new stairs would take away some of our living space, so I decided to leave it and do everything I could think of to draw attention away from it."

What Mrs. Cohen did was to turn the stairway into an ascending art gallery. Along the inside she built a false wall which she pierced with display niches for sculpture and folk art. The niches are lined at the top and bottom with translucent glass panels that conceal fluorescent lights. And as the stairway rounds the parlor floor, the niches are cut all the way through the wall so that the displays can also be enjoyed from the living room. Like the Cohens' paintings, they are changed frequently.

"When you live with art, you have to keep switching it around or it loses impact and you stop seeing it."



Living room is divided from dining room at left by a tile-floored "foyer" without walls.

The rooms that visitors see

Mrs. Cohen's boldest visual effects and most dramatic use of space are on the first two floors. Except for the small room that is now the kitchen, the entire parlor floor was opened up to create one big sweep of space.

"One way to achieve visual impact is by a sudden change of scale. Another way is by a change of materials and textures. I also like to make quick shifts from formal arrangement to fantasy."

There is no escaping the impact and exhilaration you feel when you have climbed the narrow stairs from the entrance hall and emerge into the high, wide, open living area. To your right is the living room, to your left, the dining room, and between them a good-sized "foyer" marked off from the other rooms only by a change of materials—a floor of bright blue tile, a huge cabinet of teak.

1. Dining table and chandel are Mrs. Cohen's own desig 2. Street floor entrance hall is floored with ceramic tile, walled with cabinets. 3. In powder room, mural composed of ornamental co 4, 5. Still-life arrangements of sculpture and artifacts are changed every few wee 6. Living room's false ceilin hides air conditioning, ends just short of windows, has lights mounted above edge.



1



2



3



4



5



6

To inspire your creative talents, H&G designs a

Sewing Studio

Now that sewing rivals cooking as a rewarding, creative, leisure pursuit, H&G believes it is high time this activity be given the inspiring ambiance it deserves. Accordingly we have planned a real studio or atelier that you can set up in any small room you have to spare. It is equipped for everything from the initial cutting to the final pressing, and gives you all the counter space you need to spread out in, as well as a wealth of drawers, cabinets, and closets for storing paraphernalia. Above all, it is a pretty room—bright and lively to sustain your enthusiasm for grappling with the intricacies of a ball gown or a French swag, inviting to settle down in for a relaxed session of hand-finishing.

We designed our studio for a space of 12 by 15 feet (the size of the average extra bedroom) and apportioned it, as kitchen planners do, into centers for separate activities—in this case, cutting, sewing, fitting, pressing, storage. One wall is devoted almost entirely to storage: at one end, a closet for the small supplies dressmakers call "findings" at the other, a fabric closet, and, in between, a high counter plus wall-hung cabinets, which double as a gift-wrapping center. (*Continued*)



Since a sewing room in action is usually a riot of color, we chose clean white for the background, accented it with H&G's Jade and Ultramarine (cabinet interiors are Jade, too). Tambour curtains at window and eyelet-embroidered panels in closet doors provide texture contrast to slickness of painted walls and woodwork, vinyl floor tiles, plastic-laminate counters. Bulletin board is a pre-scored particle board that comes with hooks, can be attached flat to wall without furring strips, and painted. Ceiling lights, tracks by Lightolier, vinyl tile by Goodyear.



Sewing Studio

The middle of the room is reserved for the cutting table, and along the opposite wall is the sewing center: a 6-foot-long cabinet for machine-sewing, flanked by a comfortable corner for hand-sewing and a mirrored corner for fitting. Next to that, at the end of the room is the pressing center.

We designed the generous 3-by-6-foot cutting table, made it a comfortable 36-inches high, and mounted it on lockable casters (for how-to-build instructions, see page 211). The top we covered with 12-inch-square vinyl tiles and with marking pen and transfer numbers laid out a 6-inch grid to help speed fabric measuring.

The portable sewing machine is housed in a compartment at the center of the long sewing cabinet. When you are ready to use it, you remove a small section of the plastic-laminate countertop and set the machine into a ¾-inch-deep well that fits its base exactly and keeps it from vibrating and traveling. With the doors open, the compartment provides plenty of knee room, and a comfortable chair on a swivel base gives you freedom of movement.

The fitting center with dressmaker's dummy and three-way mirror is right beside you. And next to that is the pressing center, a metal cabinet, recessed in the wall, that contains ironing board, sleeveboard, steam iron, timer, and controls. You can set the timer for any period up to 30 minutes, so that if you are called away, the iron will turn itself off.

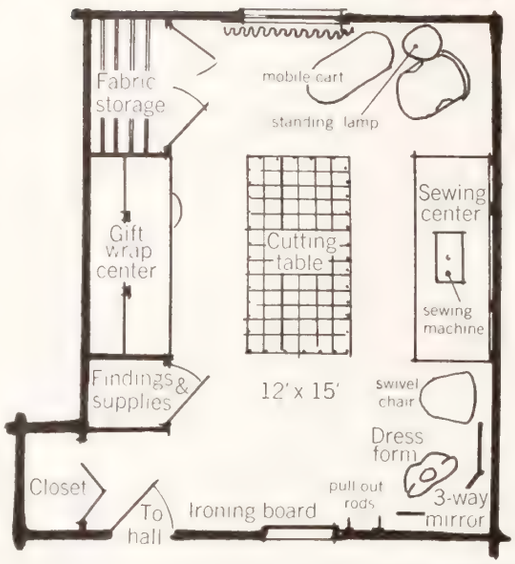
Next to a cutting table and sewing machine, the most important equipment in any sewing room is light, and that we have provided in abundance. On the ceiling are four continuous, current tracks (see previous page) on which lamps may be clipped wherever is most convenient. On two of them we set oversize bullet lamps with diffuser grilles, directing them to the work areas at the sides of the room. On the other two are shaded down-lights to illuminate the cutting table so that you are never in your own shadow. The hand sewing center has its own efficiency standing lamp, and within easy reach on the sewing counter is a transistor stereo tape player to give you music while you stitch.



Triple mirror in fitting center, *left*, has movable wings; an adjustable dress form which may be stashed away in the closet.



Findings closet is fitted with clear plastic drawers on steel frame; shelf for pressing aids; shelves for thread containers. On top shelf, oval sewing basket by Dritz.

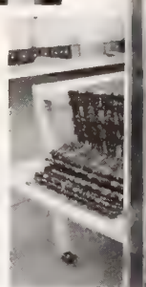


Our studio plan follows logical clockwise sequence of cutting, sewing, fitting, pressing.

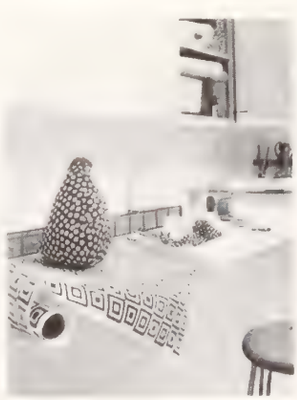




Cutting table can be wheeled back under gift-wrap shelf where it projects only one foot into room. Scissors go against magnetic rack on wall. Wiss shears.



Grid marked on vinyl-tile top of cutting table makes it easy to keep fabric straight; drop-leaf shelf at each end, *right*, catches fabric.



High, stand-up (or sit-on-a-stool) counter is comfortable for gift wrapping or for doing special jobs of handwork.

For details of sewing room equipment, see page 210.



In fabric closet, *right*, materials hang wrinkle-free on staggered brass curtain poles. In the corner, a stand-on automatic rotating skirt marker.

How to condense
our sewing studio into one wall



machine is
e-arm type on
you can sew
and around
ve or a pants
y Pfaff. Mag-
ars on back of
doors hold
e attachments.





Ironing center is recessed into wall; board can be raised or lowered 4 inches. By Iron-A-Way.

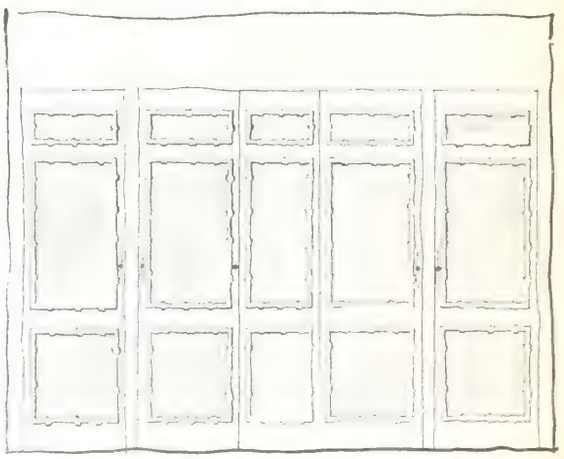
Foam-rubber dress form, *below*, has cotton cover that is fitted to your measurements, can be altered, re-altered. By Stewart-Form.



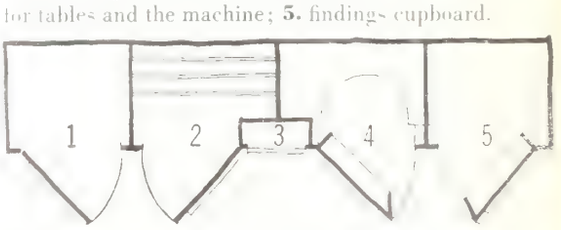


A 20-inch deep storage-wall and two folding tables turn a family room into a comfortable part-time sewing room. When sewing session is over, room can be cleared in short order by returning portable machine and tables to cupboard designed for them.

If you don't have the space for a full-time sewing room, you can enjoy many of its benefits on a part-time basis by storing all your equipment in one spot in a bedroom or sitting room. For instance, we designed a sewing-storage center for a 20-inch-deep strip of space at one end of a 10-foot-wide family room. The space is partitioned into four cupboards. But the center partition extends only 16 inches from the back wall instead of 20, to allow space at the front for recessing the same pressing-center cabinet we used in the full-time studio. The doors to the four cupboards open alternately to the left and the right so that the first pair, mirrored on the inside, can be angled to give a good back view. On the insides of the other pair are thread racks, pattern racks, magnetic bars for shears, a tack board. One cupboard is reserved for the dressmaker's dummy, skirt marker, and garments in the making, to be hung on pull-out racks. The second is for fabric storage, the third for the sewing machine, folding tables, and cutting board, and pressing aids. In the fourth is a battery of plastic boxes for findings. The metal door of the pressing cabinet we faced with plywood to match the cupboard doors, then finished them all by gluing on a new type of stock wood molding that is turned to resemble bamboo.



Noncommittal bank of doors, *above*, conceals: **1.** *below*, storage for dummy and skirt marker; **2.** fabric cupboard; **3.** pressing cabinet; **4.** storage for tables and the machine; **5.** findings cupboard.



EQUIPMENT IN SEWING WALL

Dressmaker's dummy
Skirt marker
Mirrors
Ironing boards and iron
Portable sewing machine
Folding cutting table
Folding cutting board
Folding table for machine

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its ring more vibrant... its clarity more brilliant.
And because Tiffin is so cherished...
isn't it nice to know that any pattern may be
replaced even a generation from now.
Tiffin... prized family heirlooms since 1887.



FOR "WHERE ... BUY" SEE NEXT TO LAST PAGE.

OFFBEAT WINES FOR DINNER FOR TWO

BY HUGH JOHNSON

Before I was married, it used to be my special joy to dish up dreamy dinners for two in an ambiance as near as I could get to the ideal: the vine-roofed terrace of summer; the flickering log fire and candlelight of winter. Some of them were quite successful.

Much to my surprise I now find that there is even more pleasure in a dinner for two conceived and executed by two. My wife, as you will have guessed, does the heavy work with the pots and pans. I see to the wine.

Some of our best dinners, complete with wine and delicacies that we could never afford to buy for whole dinner parties, have been organized this way. It may sound like a selfish approach to entertaining; but selfishness has its own special rewards. Besides the obvious pleasures, this is the sensible time to try out new wines and new dishes. No wife makes her first soufflé when there are six hungry people in the dining room; she perfects it first on her patient partner. There is a good argument for experimenting with unfamiliar wines and new vintages in the same way.

Nothing about a dinner for two should be routine. Forget your usual pre-prandial drink. This is the evening to try something you never started with before. From the huge list of refreshing, appetizing varieties of wine, choose a sparkling rosé, a well-chilled dry Madeira, a spicy Traminer straight from the refrigerator, or a sweet Sauternes iced to within an inch of its life.

Abandon the convention that aperitifs must be bone dry, and their accompaniments savory. Sparkling Italian Asti Spumante, which is deliciously, flowerily sweet, is no less appetizing for that. With crisp little *amaretti*—Italian macaroons—it makes a marvelously cheerful start to a dinner. So does champagne with the little tongues of sugary dry sponge from France known as champagne biscuits.

Allow time to enjoy the aperitif before serving the dinner—an extra ten or fifteen minutes to sit down together, relax, and look forward to the feast ahead. Taking an extra moment to put the aperitif bottle, glasses, and appetizers on a tray with a pretty cloth is well worth the time. Anyone looking through the window would think there was a butler somewhere just out of sight—and you will feel almost as if there were.

The only snag about arranging the wine for a dinner for two is the inflexible size of the bottle. Nobody really knows whether the man who invented the standard bottle size—the fifth—had one person in mind or two, since one person usually wants rather less than a bottle; two people just a shade more. Hence the argument for the half bottle. Since many wines which make good aperitifs—particularly dry white wines—are also exactly what you want to go with the hors d'oeuvre course, you will have drunk half the bottle before the meal (only one-and-a-half glasses of wine each), and you will still have the other half to go with the shellfish, smoked salmon, melon, or whatever you are starting with. You are then free to have a half bottle of red wine with the meat.

In restaurants, where you often find yourself eating a completely different meal from your companion, there seems to me to be no harm in drinking a completely different wine, too. It is perfectly reasonable to have a half bottle of red and a half bottle of white, instead of compromising with a rosé, which goes less than perfectly with either delicate fish or red-blooded meat. The ideal, of course, is for two to agree on what they are going to eat and drink, but if they agree to differ on the food, it is only logical to do the same with the wine.

A real celebration for us (and the celebration rate is not often allowed to fall below one a month) usually begins with a bottle of champagne—started before dinner and finished with the hors d'oeuvre—then continues with a half bottle of a fine red wine with the meat course. If the champagne bottle is still not empty when it is time for the red wine, I recork it

Continued on page 183

HOUSE & GARDEN'S

Dinner-For-Two Cook Book



RUDY MULLER

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Surround it with Saran Wrap.

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Saran Wrap will also protect (and beautifully!) the unused salami, Swiss cheese, tomato, ham, pepper, pimento, cucumber, onion—and goodness only knows what else left over from your own version of The Hero. No other wrap clings so tightly to any shape. Or saves moisture and seals in freshness and flavor so dependably.

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Heroically.

*TRADEMARK



HOUSE & GARDEN'S

Dinner-For-Two Cook Book

By Elaine Ross

When dinner is just for the two of you, it presents a rare chance to experiment with new or exotic dishes that would normally be ruled out by the presence of guests or children, and to pamper yourself with small luxuries which in family quantities would break the budget. Because of its small-scale nature, a dinner for two should be planned with care and served with finesse. A standing rib roast, a casserole or a batch of homemade soup that will be only half consumed are not good choices unless you have a passion for leftovers or a freezer that can board the excess. On the other hand, such expensive delicacies as a rack of baby lamb or a couple of tournedos, a few spoonfuls of caviar or a plate of pasta smothered in white truffles can be happily indulged in when there are only two for dinner. If you think in terms of foods that come in small portions or in pairs (seafood, eggs, kidneys, scaloppine, chicken breasts, sweetbreads) and of dishes that lend themselves to individual servings, such as stuffed vegetables and poached fruit, you will find you can construct marvelously varied and adventurous menus. A little caution is needed when it comes to cutting down on quantities in standard recipes for four or six. It doesn't always work just to decrease the amounts, so unless you are experienced at this kind of culinary legerdemain, stick with dishes that are easy to figure out and eschew things like soufflés and tricky desserts.

The delights of a dinner for two go far beyond the pleasures of the table. They include all the appurtenances as well, from china, glass, and silver to flowers, candlelight, and wine, for if dinner for two is a rare event, it also rates as a special occasion. Now is the time to bring out the cherished objects you may have collected but never used, like antique dessert plates and Georgian wine rinsers (great for fruit desserts and cold soups). That goes for the wine as well. Take the advice wine expert Hugh Johnson gives on page 172 and break out that precious bottle of Château Mouton-Rothschild or luxuriate in champagne before, with, and even after dinner.

CELEBRATION DINNER

As this menu is designed [illegible] raise or any windfall meriting a [illegible] should be initiated with the finest champagne [illegible] the country can handle. Drink the champagne as an aperitif and with the first course. A celebration calls for the best in the subsequent [illegible] Burgundy or Pinot Noir [illegible]

VOLGA ARTICHOKES
RYE WHIRLS
LEMON STEAK
CRUNCHY NEW POTATOES [illegible]
INDIVIDUAL ALMOND [illegible]

Volga Artichokes

2 medium-sized artichokes
1 lemon
1 [illegible]
½ cup sour cream

Trim off the stem ends of the artichokes so that they stand upright. Slice off the top half of each and rub the cut portions with the lemon. Cook, uncovered, in well-salted boiling water to cover for about 30 minutes, or until the bottom leaves pull off easily. Drain upside down until cool enough to handle. Scrape out the hairy center choke with a spoon. Chill until shortly before serving time. Mix the caviar and sour cream and fill the center of each artichoke.

Lemon Steak

1 tablespoon oil
[illegible]
[illegible]
2 8-to-10-ounce boneless shell steaks (or other tender steaks), cut ½" thick
[illegible]
½ lemon
2 teaspoons Dijon-style mustard
2 teaspoons heated tomato sauce
2 teaspoons minced chives

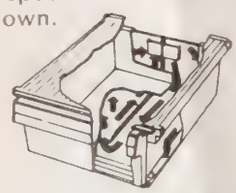
Heat a heavy skillet just large enough to hold the steaks in a single layer. Add the oil, 1 tablespoon of the butter, and the mustard and stir over high heat for a few seconds. Season one side of the steaks with salt and pepper and place, seasoned-side down, in the skillet. Reduce the heat a little. Sauté the steaks for 2 minutes, turn and sauté the other side for 2 minutes longer. Remove the steaks and turn off the heat. Insert a fork into the lemon and twist the fork to release the juice into the skillet. Add the remaining butter and other ingredients and blend with the lemon juice. Replace the steaks, baste with the pan juices, and heat over very high heat for just a few seconds or until cooked as desired. Serve immediately. Serve with Crunchy New Potatoes and a tossed green salad dressed with olive oil and lemon juice rather than vinegar.

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You put meat in it, but that's the only similarity between our meat keeper and everyone else's. Amana's meat keeper is really a "refrigerator within a refrigerator." Because it refrigerates while it stores. Lets you keep meat without spoiling, twice as long as ordinary meat keepers.

Amana's meat keeper has a special cold control of its own.



A separate jet of cold air surrounds the meat keeper pan, to cradle it in a blanket of cold (as much as 10 degrees colder than the rest of the refrigerator). This way, your meat stays fresh and flavorful longer.

Our "little refrigerator" is a bonus you get with our big, new 16.7 cubic foot refrigerator on the right. 16.7 cubic feet of usable storage space in a 32 inch width. And Free-O'-Frost, too.

Just check these features: Fast freeze shelf, independent cold controls for both refrigerator and freezer compartments (allow you to set temperature in one without affecting the other), butter conditioner, porcelain crispers and Amana's exclusive, non-chip, washable, acrylic-enamel finish.

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DINNER AFTER A DAY IN TOWN

Whether it's a matinée, a go-round of the museum shows, or an extended shopping trip that has kept you in town, chances are you won't be home more than a few minutes before it's time to have dinner ready. Now is the time to fall back on a menu that can be cooked in advance, with just one part of the meal to prepare—Poppy Seed Noodles. They can be cooking while you change into something long and luxurious, serene in the knowledge that dinner is a *fait accompli*. If you keep a white wine on tap in the refrigerator (a California Chablis in a half-gallon jug, for example), a glass of it at the beginning of the meal would pave the way perfectly. Then, with the beef, a California Cabernet Sauvignon or a French St. Émilion.

SHRIMP ARNAUD
MATROSEN BEEF
POPPY SEED NOODLES
TINY APPLE TORTEN

Shrimp Arnaud

1 tablespoon vinegar
1 teaspoon lemon juice
3 tablespoons olive oil
Creole mustard (available in specialty shops)
Salt
1 scallion, including half of green, finely chopped
1 small stalk celery, finely chopped
1 tablespoon finely chopped parsley
½ pound cooked shelled and deveined shrimp

Combine the vinegar, lemon juice, and oil. Add mustard and salt to taste. Combine the scallion, celery, and parsley with the shrimp and toss with the dressing. Refrigerate for 3 hours.

Matrosen Beef

1¼ pounds bottom round, cut into 1½" cubes
1½ tablespoons oil
1 medium onion, peeled and sliced
1 tablespoon vinegar
⅓ cup red Bordeaux wine
½ teaspoon sardellen paste (or anchovy paste)
1 small bay leaf
⅛ teaspoon dried thyme leaves
1 clove garlic, crushed
1 medium carrot, coarsely grated
1 medium apple, peeled, cored, and coarsely grated
1 stalk celery, sliced
Pinch coarse pepper
½ cup beef consommé
Salt to taste

Sear the meat in 1 tablespoon of the oil in a heavy saucepan or Dutch oven. Remove the meat and lightly brown the onion in the same pan. Add the vinegar, red wine, sardellen paste, bay leaf, thyme, and garlic. Bring to a boil, return the meat to the pan, cover, and simmer over low heat for ½ hour. Meanwhile, sauté the carrot, apple, and celery in the remaining ½ tablespoon oil for 5 minutes, stirring constantly. Add to the meat with the pepper and consommé. Cover and cook in a preheated 325° oven for 1½ hours, or until tender. Season with salt. Serve with Poppy Seed Noodles. *Note:* This may be made in advance and cooled. Skim off the fat. Reheat, covered.

Poppy Seed Noodles

¼ pound fine noodles
4 tablespoons butter
1 small slice seedless rye bread or ½ large slice, crusts trimmed
2 tablespoons poppy seeds
Salt to taste

Cook the noodles according to package directions and drain. Melt the butter and pour half over the noodles. Cut the bread into small dice and sauté in the remaining melted butter until crisp. Add the poppy seeds. Toss all together, season with salt, and serve immediately.

Tiny Apple Torten

6½ teaspoons butter
1 tablespoon sugar
Dash cinnamon
1 medium-sized apple, peeled, cored, and cut into 10 or 12 slices
2 zwieback
1 egg
⅓ cup light cream
Confectioners' sugar

Melt 2 teaspoons of the butter in a small saucepan and stir in the sugar and cinnamon. Add the sliced apple. Cover and cook over low heat for about 10 minutes, or until the apple is just tender. Cool for a few minutes.

Crush the zwieback to crumbs with your hands. Soften the remaining 4½ teaspoons of butter and mix with the crumbs. Press half the crumbs on the bottom of 2 well-buttered 5- or 6-ounce custard cups.

Beat the egg with the cream, add to the cooked apple and cook over low heat, stirring constantly, until the custard starts to thicken. Divide the apple-custard mixture between the custard cups, scatter the remaining crumbs on top, and bake in a preheated 325° oven for 20 minutes.

Let the torten cool for ½ hour, loosen the edges, invert onto individual plates, and leave at room temperature. Dust generously with confectioners' sugar at serving time.

DINNER IS A PICNIC

It's not too early to start thinking about a way to turn a summer weekday or weekend dinner into a change-of-scene party for two. Plan to take advantage of whatever local event gives you an excuse to get out-of-doors—concerts or Shakespeare-in-the-park, summer theatre, a championship tennis match, the races, a horse show—and have a picnic dinner before (or after) the happening, in the park or some suitably rural spot. If you plan on traveling a distance, or are going to wait awhile before you eat, you will want an insulated bag and plastic bags filled with ice (or Skotch Ice) to keep your food and wine good and cold. A California Pinot Chardonnay, well chilled, is an ideal match for salmon. And don't forget to carry along a breadboard and knife and the essential corkscrew.

COUNTRY PÂTÉ
BRAIDED BREAD
BAKED SALMON STEAKS WITH ANCHOVY SAUCE
CRUDITÉS
PEARS À L'ORANGE

Country Pâté

½ pound boneless veal
¼ pound cooked tongue
¼ pound raw chicken livers
1 small onion
1 tablespoon minced parsley
1 teaspoon prepared mustard
1 teaspoon powdered ginger
¼ teaspoon powdered thyme
¼ teaspoon powdered cloves
¼ teaspoon cinnamon
⅛ teaspoon freshly ground black pepper
1 small clove garlic, mashed
3 tablespoons pistachio nuts
Salt to taste
½ teaspoon unflavored gelatin

Grind the veal, tongue, chicken livers, and onion together, using the fine blade of a meat grinder. Add the next ten ingredients, and work thoroughly with your hands until the mixture is well blended. Put in a deep 2½-cup baking dish, cover, and bake in a preheated 350° oven for ¾ hour, or until the pâté shrinks from the sides of the dish. Pour off any excess juice. Pierce the surface of the pâté with a fine skewer. Dissolve gelatin in 1 tablespoon water and spoon over pâté. Weight and chill for several hours. Serve in the baking dish or unmold and wrap in heavy aluminum foil.

Dinner is a picnic when the table is a grassy slope, the butler a three-year-in-and-in basket that nests everything just so—pâté, bread, crudités, salmon steaks in little paste-box-lined paper plates, printed vinyl tablecloth, napkins and flatware. Insulated picnic bag well packed with ice (or canned refrigerant) keeps white wine chill.



Braided Bread

½ tablespoon (½ package) granular yeast
1½ tablespoons sugar
1½ tablespoons vegetable oil
½ teaspoon salt
1 egg
2⅓ cups flour (approximately)

Dissolve the yeast in ⅔ cup warm water. Stir in the sugar, oil, and salt. Beat the egg lightly, reserve 1 teaspoon, and add the remainder to the yeast mixture. Stir in 2 cups of the flour. Place the remaining flour on a board, turn the dough out onto it, and knead until all the flour is absorbed and the dough is smooth. (If the dough is still very sticky, knead in a bit more flour.) Place the dough in a large bowl, cover, and let it rise in a warm place for 2—2½ hours, or until almost tripled in bulk. Punch the dough down, cut it into 3 equal pieces and shape each piece into a rope about 1½" in diameter. Braid the pieces together and place in a 4½"-by-8½" loaf tin. (These tins are available in metal and foil.) Cover the tin lightly and let the dough rise in a warm place for 1—1½ hours, or until doubled in bulk. Dilute the reserved egg with a few drops of water and brush the top of the risen dough. Bake in a preheated 375° oven for 25 minutes, raise the heat to 400°, and bake 5 minutes longer, or until the bread is golden. Remove from the tin and cool on a rack.

Baked Salmon Steaks

2 salmon steaks, each weighing about ¾ pound and ¾" thick
½ teaspoon salt
Dash pepper
2 teaspoons melted butter
2 teaspoons lemon juice
4 sprigs dill

Place each salmon steak on the center of a piece of heavy-duty aluminum foil large enough to enclose the fish loosely. Sprinkle the fish with salt, pepper, butter, and lemon juice, and top with the sprigs of dill. Fold the foil to enclose the fish completely. Bake in a preheated 400° oven for 30 minutes, or until the fish flakes easily when tested. Close the foil, chill, and serve each portion in its foil package.

Anchovy Sauce

¼ cup sour cream
1 teaspoon anchovy paste
1½ teaspoons grated lemon rind
1½ teaspoons minced parsley

Blend all the ingredients. Add more anchovy paste if desired. Serve separately with the baked salmon.

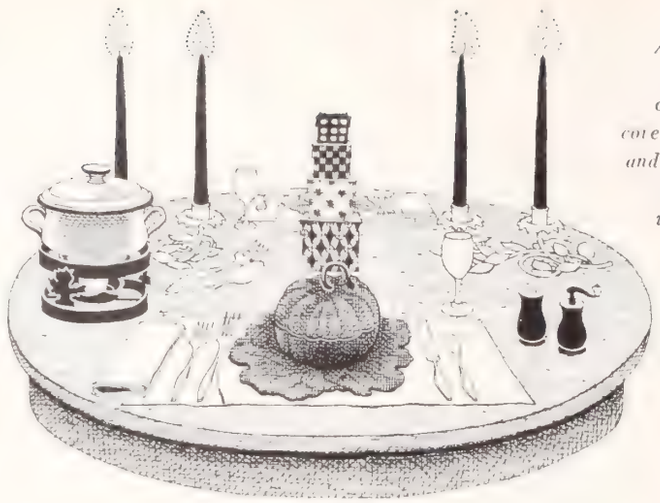
Crudités

Instead of a salad, take along an assortment of crisp raw vegetables to munch—cherry tomatoes, cucumber, fennel, celery, radishes, scallions, leaves of endive—and shakers of seasoned salt. Or you may make an extra quantity of anchovy sauce and use it as a dunk.

Pears à l'Orange

3 pears, peeled, cored, and thinly sliced
2 tablespoons sugar
3 tablespoons Curaçao
¼ cup orange juice

Sprinkle the pears with the sugar. Pour the Curaçao and orange juice over the fruit and place in an airtight container. Chill for 1 hour.



Anniversary dinner is a succession of surprises. It starts with a first course, Tomato Coupe, kept under cover in an appropriately shaped dish, and continues with Breast of Chicken Véronique, discreetly hidden in a white-and-gold fireproof porcelain casserole on a warming stand. The centerpiece is a pyramid of presents to be opened at the end of the meal: each box holds a small but special gift.

ANNIVERSARY DINNER

Or birthday dinner or any similar landmark that calls for a special and elegant meal. Once more the menu is planned so that the bulk of the cooking can be done ahead of time, giving you the opportunity to get out of the kitchen and into a long at-home gown.

The rich, deep-flavored dryness of a fine white Graves such as Château Carbonnieux or its California equivalent, Sauvignon Blanc, would be magnificent with this menu.

TOMATO COUPE
BREAST OF CHICKEN VÉRONIQUE
GINGER SCONE
FROZEN MOUSSE IN PUNCH CUPS
DANISH KISSES

Tomato Coupe

2 medium tomatoes
½ small avocado, diced
1½ tablespoons French dressing
Salt, pepper to taste
2 slices bacon

Peel the tomatoes, cut off the tops, scoop out, drain, and dice the pulp. Invert the tomato shells to drain. Toss the diced avocado with the diced tomato pulp and the French dressing. Add salt and pepper. Fry the bacon until crisp, drain, and crumble. Fill the tomato shells with the avocado mixture, sprinkle the bacon on top. Chill for 1 hour before serving.

Breast of Chicken Véronique

3 tablespoons butter
1 large whole chicken breast, split in half lengthwise
6 medium-sized mushroom caps, quartered
1 tablespoon flour
½ cup light cream
2 tablespoons dry white wine
⅓ cup diced ham
Salt, white pepper to taste
½ cup seedless grapes, fresh or canned and drained

Melt 2 tablespoons butter in a large heavy pan. Brown the chicken over medium heat and transfer to a casserole. Melt the remaining butter in the skillet, sauté the mushrooms over high heat for 3 minutes, remove them with a slotted spoon and scatter them over the chicken. Reduce the heat and stir the flour into the butter and juices in the skillet. Cook the roux for 1 minute, then gradually add the cream and wine, stirring constantly. Cook until the sauce is thick. Add the ham, cook an additional 2 minutes, still stirring, then season with salt and pepper. Pour the sauce over the chicken and bake, covered, in a preheated 350° oven for 35—40 minutes, or until the chicken is tender. Uncover the casserole, scatter the grapes on top and bake for 10 minutes. *Note:* This casserole may be made ahead, refrigerated, and reheated, but the grapes should not be added and cooked until 10 minutes before serving.

Ginger Scone

½ cup flour
¾ teaspoon baking powder
½ teaspoon sugar
Pinch salt
2½ tablespoons butter, softened
1 egg yolk
1 tablespoon heavy cream
2 tablespoons drained, preserved ginger, finely minced

Mix the flour, baking powder, sugar, and salt. Cut in 2 tablespoons of the butter with a pastry blender or 2 knives until the mixture forms fine crumbs. Beat the egg yolk and the cream together lightly and stir into the crumb mixture until the dough holds together. Divide the dough in half, and pat out each half to a 5"—6" circle. Place 1 circle on a greased baking sheet or pie plate and spread with the remaining butter, then with the ginger, leaving a ½" margin of dough uncovered. Place the other circle of dough on top and seal the edges with a fork. Bake in a preheated 450° oven for about 15 minutes, or until golden. Cut into 4 wedges and serve hot or at room temperature, or bake in advance and reheat before serving.

Frozen Mousse in Punch Cups

2 tablespoons ground pecans
1 teaspoon grated dark, sweet chocolate
1 teaspoon minced candied fruit
1 tablespoon crème de cacao

1 *teaspoon orange juice*
1 *egg, separated*
2 *tablespoons sugar*
1 *teaspoon grated orange rind*
½ *cup heavy cream, stiffly whipped*
¼ *teaspoon cocoa*

Mix the pecans, grated chocolate, candied fruit, half the crème de cacao, and the orange juice. Beat the egg yolk and sugar until thick and light. Stir in the remaining crème de cacao and the orange rind. Fold in the stiffly whipped cream. Beat the egg white until stiff, but not dry, and fold into the cream mixture. Pour half the cream mixture into 2 punch cups, spoon some of the pecan mixture on top, and cover with the remaining cream mixture. Sift the cocoa over the mousse and freeze for 4 hours, or until firm.
Note: This mousse may be made as long as several weeks ahead and stored in a freezer.

Danish Kisses

1 *egg white*
¼ *cup sugar*
1 *teaspoon potato starch*
⅛ *teaspoon pulverized ammonium carbonate (available at drugstores)*

Beat the egg white until it forms moist peaks. Gradually add the sugar, beating all the while, until the sugar is dissolved and the mixture is thick and glossy. Sift the potato starch with the ammonium carbonate and fold into the meringue. Spoon the meringue into a pastry bag fitted with a plain round opening and pipe 16—20 mounds, spaced 1½" apart, on a buttered cookie sheet. (Or, drop the mounds from a teaspoon.) Bake for 20 minutes in a preheated 200° oven, turn off the heat, and leave in the oven for 1 hour to dry.

SUMMER DINNER ON ICE

"On ice" means banked in the refrigerator, awaiting your return from a Sunday afternoon jaunt and a probable battle with traffic. So soothe your nerves and keep your cool by whisking out a delicious meal that has been prepared in advance (even the table could be pre-set). The palacsinta, the only dish that needs the hot breath of the oven, can be done as much as a day ahead, refrigerated, covered, and popped in the oven to bake while you are eating the main course. If they have been refrigerated, increase the baking time by a minute or two. The palacsinta suggest an unusual theme for this dinner: a full-bodied white Hungarian wine—Balatoni Furmint, Keknelyu or Szurkebarat. A California Johannisberg Riesling would be a good alternative.

VEGETABLE JUICE FRAPPÉ
SESAME BREAD STICKS WRAPPED IN
PAPER-THIN SLICES OF CERVELAT
COLD POACHED HALIBUT, DILL SAUCE
PALACSINTA TIK TAK

Vegetable Juice Frappé

1½ *cups vegetable juice cocktail*
2 *teaspoons catsup*
2 *teaspoons Escoffier Sauce Diable*

Mix all the ingredients, freeze ½ cup of the mixture, and chill the remainder. Remove from the freezer ½ hour before serving. At serving time, chop the frozen juice and put half in each of 2 Old-fashioned glasses. Pour in the remaining mixture, stir, and serve immediately.

Cold Poached Halibut, Dill Sauce

½—¾ *pound fish heads and bones*
1 *small onion, coarsely chopped*
1 *carrot, scraped*
2 *sprigs parsley*
2 *peppercorns*
Salt
¼ *cup dry white wine*
2 *small individual halibut steaks*
2 *tablespoons dill, stems removed*
3 *tablespoons sour cream*
1 *tablespoon mayonnaise*
½ *teaspoon lemon juice*

Put the fish heads and bones, onion, carrot, parsley, peppercorns, ¼ teaspoon salt, 1½ cups water, and wine in a saucepan. Bring to a boil, reduce the heat, cover, and simmer for ½ hour. Uncover, raise the heat, and cook rapidly until reduced to two-thirds. Strain into a shallow skillet just large enough to hold the halibut in a single layer. Remove and reserve the carrot. Bring the stock to a boil, add the fish, and reduce the heat. Cook the fish in barely simmering liquid for approximately 8 minutes, turn carefully and simmer for 5 minutes longer, or until the fish flakes easily. Cool a little, then remove the skin and bones. Cool the fish in its stock. Drain and place on individual plates. Slice the reserved carrot thinly and place overlapping slices down the center of each steak. Tuck a small sprig of dill under 1 of the slices on each steak. Chop the remaining dill and combine with the sour cream, mayonnaise, and lemon juice. Add salt to taste. Serve the sauce separately.

Palacsinta Tik Tak

8 *dried apricot halves*
3 *tablespoons apricot jam*
1 *egg*
¼ *cup flour*
¼ *cup milk*
Butter for frying
¼ *cup ground or very finely chopped walnuts*
Confectioners' sugar

Simmer the apricots in water to cover for 20 minutes, or until very tender. Drain, mince, and mix with the apricot jam.

While the apricots are cooking, prepare 6 palacsinta (Hungarian crêpes). Beat the egg with a whisk, add the flour, and beat until smooth. Gradually pour in the milk and ¼ cup water and continue beating until the batter is smooth. Heat a 6"—7" heavy frying pan over high heat and then brush the bottom of the pan with just enough butter to coat it. Ladle about 2 tablespoons of batter into the pan, tilting it so that the batter covers the bottom. Cook until slightly brown on the bottom and dry on top. Turn with a spatula, cook the other side for a few seconds, and tip out onto a plate. Spread with a portion of the apricot mixture, roll up, and place in a buttered oven-to-table baking dish.

Just before serving, place the palacsinta in a preheated 450° oven for 3 or 4 minutes, or until piping hot. Sprinkle with walnuts, dust copiously with confectioners' sugar, and serve immediately.

LATE-LATE DINNER

If you have a *vernissage*, or similar early evening event on the week's schedule, it is often more relaxed to serve dinner late for once, rather than try to rush it through. In this case, you might have cocktails and some fairly substantial appetizer first, and serve the main dinner courses afterward. As you will be eating late, you certainly won't want anything too heavy, and the menu should be planned so it can be assembled and left in the refrigerator. Just before the coquilles have finished baking, pop the Caraway Melbas in the oven for a minute or two. Keep the vinaigrette dressing separate and add it at the last minute. Don't fill the pineapple shells until just before you sit down at the table. With this dinner, a gentle and refreshing wine is called for. Pouilly Fuissé, or the even more refreshing Portuguese vinho verde, cooled in the refrigerator while you are at the show, would slip down easily.



Late-late dinner puts the emphasis on ease and relaxation. The whole meal is served on a coffee table before a comfortable sofa. One side of each two section dish holds hearts of Palm Vinaigrette, the other, Seafood Coquilles baked in a scallop shell. White wine in individual grapecluster bottles and dessert of fresh pineapple keep cool in a bowl of cracked ice.

SEAFOOD COQUILLES
HEARTS OF PALM VINAIGRETTE
CARAWAY MELBAS
PINEAPPLE IN A PINEAPPLE SHELL

Seafood Coquilles

1½ cups diced, cooked lobster or shrimp, or combination of both
1 shallot, minced
2 tablespoons butter
½ lightly beaten egg
⅓ cup sour cream
¼ teaspoon anchovy paste
1½ tablespoons drained capers, chopped
1 tablespoon freshly grated Parmesan cheese
1 tablespoon fine dry bread crumbs
2 teaspoons melted butter

Sauté the seafood and shallot gently in the 2 tablespoons butter for 3–4 minutes, stirring constantly. Remove from the heat. Beat the egg into the sour cream, add the anchovy paste, capers, and half the cheese. Mix with the sautéed seafood and shallot and heap in 2 coquilles or individual baking dishes. Sprinkle seafood mixture with bread crumbs, remaining cheese, and melted butter. Bake in a preheated 425° oven for 15 minutes, or until piping hot.
Note: The coquilles may be prepared a few hours ahead and refrigerated until baking time.

Hearts of Palm Vinaigrette

To offset this rather rich dish, serve a salad of canned hearts of palm, drained, and tossed with a sharp vinaigrette sauce.

Caraway Melbas

4 very thin slices seedless rye bread
1 tablespoon soft sweet butter
1½ teaspoons caraway seeds

Place the bread on a baking sheet, spread carefully with butter, and sprinkle with caraway seeds. Bake in a preheated 325° oven for approximately 25 minutes, or until dry and crisp. (Baking time will vary depending on the dryness of the bread and the thickness of the slices.)

Pineapple in a Pineapple Shell

1 ripe pineapple
3 tablespoons sugar (or more to taste)
1 tablespoon white crème de menthe
Mint leaves (optional)

Cut the pineapple in half lengthwise, cutting straight through the fronds, and trimming off any unsightly tips. Scoop out the flesh with a sharp knife, leaving a thin shell. Cut out the core and dice the flesh. Place half the pineapple in a small saucepan with 2 tablespoons of the sugar. Cook over low heat, stirring constantly, until the sugar dissolves. Cover and continue cooking until the fruit is tender. Combine with the remaining fruit and sugar. Stir in the crème de menthe. Chill until ready to serve, then spoon into the pineapple shells. Garnish with mint leaves, if desired.

QUICKIE DINNER

If you have to make a theatre curtain, plan a dinner that can be whisked in on a tray, the debris whisked out before you leave. Since there is scarcely any last-minute preparation, there's no problem organizing the tray setups in a matter of minutes. You could go one step further with the advance preparation by packing the rice salad in two custard cups, chilling it for several hours before unmolding it onto individual plates, then adding the scallops. This is a light menu, but heavier fare is likely to make you feel drowsy. A good American champagne, as dry as you can find, will put you in a festive mood.

Quickie dinner is all set up and ready to eat in a matter of minutes. Each tray is laden with a colorful, tempting collection—Spiked Madrilene in a red pottery cup, Bay Scallops with Mustard Sauce nested in a ring of Curried Rice Salad, a ramekin of Blueberry Pudding Smitane, and café filtre.



For shopping information, turn to page 186.

SPIKED MADRILENE
BAY SCALLOPS WITH MUSTARD SAUCE
CURRIED RICE SALAD
BLUEBERRY PUDDING SMITANE

Spiked Madrilene

1 can consommé madrilene
½ teaspoon lemon juice
¼ teaspoon Worcestershire sauce
Dash liquid hot pepper sauce (Tabasco, Frank's, Pickapeppa)
¼ cup red Bordeaux or Burgundy wine

Combine the first four ingredients and bring to the boiling point. Put half the wine in each consommé cup and fill with the seasoned consommé.

Bay Scallops with Mustard Sauce

1½ tablespoons oil
1 pound bay scallops (or sea scallops cut in half)
2 teaspoons sugar
2 teaspoons French's mustard
1 tablespoon wine vinegar
2 tablespoons sour cream
2 teaspoons minced parsley
1 head endive

Heat the oil in a heavy skillet. Add the scallops and cook over high heat, shaking the skillet constantly, until they begin to lose their translucence. Remove from the heat immediately, pour into a bowl, cool, and chill. Shortly before serving, drain the scallops of any juices that may have collected. Mix the sugar, mustard, vinegar, sour cream, and parsley. Pour over the scallops, toss well, and transfer to 2 individual plates. Garnish with endive leaves.

Curried Rice Salad

2 teaspoons salad oil
1 teaspoon wine vinegar
½ teaspoon curry powder
1½ tablespoons chutney, minced
1 small tomato, peeled, seeded, and chopped
¼ small green pepper, cut into julienne strips
1 cup cold cooked rice
Salt, pepper to taste

Mix the oil, vinegar, curry powder, and chutney. Combine with the tomato and pepper, and toss with the rice. Season with salt and pepper. Chill for several hours before serving.

Blueberry Pudding Smitane

2 cups blueberries
2 teaspoons cornstarch
½ teaspoon cinnamon
4 tablespoons sugar
1 teaspoon grated orange rind
1 egg, separated
⅓ cup sour cream

Mix the blueberries with the cornstarch, cinnamon, 2 tablespoons of sugar, and the orange rind. Pour into a small baking dish and bake in a preheated 375° oven for 10 minutes. Reduce the heat to 350° and bake about 25 minutes longer, or until the berries are cooked. Mix the egg yolk, sour cream, and remaining 2 tablespoons sugar. Beat the egg white until stiff, fold into the cream mixture, and spread over the berries. Bake about 20 minutes longer, or until flecked with gold. Serve warm or at room temperature.

Cooking Demonstrations

Recipes from this cook book will be demonstrated during March and April in the following stores:
Burdine's, Miami, Fla., store, April 3,
Dadeland, Fla., store, April 7.
(Elaine Ross will demonstrate at both Burdine's stores.)
The Higbee Co., Cleveland, Ohio, April 17.
Woodward & Lothrop, Wheaton, Md., April 26, 1-3 P.M.

with a special champagne stopper and put it back in the refrigerator for later in the evening. There is never much difficulty in finishing it after coffee.

If, on the other hand, we started the meal with a still white wine, there would be no need to finish it the same evening. Good white wine, recorked and refrigerated, will not deteriorate noticeably for two or three days.

In this sense white wines are almost always hardier, more resistant to opening and subsequent storage, than red. It is tempting providence to keep even white wine for longer than a few days, but I have known a very rare and expensive German trockenbeerenauslese, as sweet as honey, to keep in condition for a whole month after opening. Considering the price of the bottle—over $30—it was just as well—I could go on doling out priceless thimblefuls to deserving visitors instead of having to concentrate all the enjoyment into one session.

The comparative delicacy of fine red wine means that this is *the* wine to buy in half bottles. These have another advantage. Wine ages quicker in smaller containers, so half bottles are usually found to taste a year or two older than full bottles, and that, in this age of quick turnover, is all to the good.

On the other hand, if you need red wine for cooking as well as drinking, a half bottle will not go very far. It is better to open a fifth. If a dish is worth making with wine, it is worth using a good wine, best of all the same wine you are going to drink with it.

Unfortunately, the most famous names of all and the wines you would never squander in cooking, the first growths of Bordeaux and the Grands Crus of Burgundy, are not often listed in half bottles. On Château Mouton-Rothschild's famous label the comparatively small number is quoted, but I have seldom seen one of them. Half-measures are therefore not readily available for really "hang-the-expense" drinking.

The best course, if you have a magnificent bottle for two people to drink, is to plan your whole evening's arrangements around it. If I were going to devote the evening to one really wonderful red wine, I would go easy with the hors d'oeuvres, as well as the aperitif and the first wine. This is the place for a half bottle of champagne or white wine—perhaps a Meursault, a Chablis Grand Cru, or a California Pinot Chardonnay. I would keep the menu less varied than usual and start with something quite close to the main course—pâté, for example, rather than fish. Then with the great wine, a simple expensive steak, half a broiled chicken, or a small rack of young lamb. Then cheese. It is amazing how quickly the whole bottle disappears. For this occasion I would use my biggest wineglasses, polished to the utmost brilliance.

One of the most memorable (if disastrous) of such dinners that I have ever had, in fact, was built around a great white Burgundy—Le Montrachet 1953. We started with some asparagus in butter and the Montrachet itself, no other wine. The next thing I was aware of was a strong smell of burning from the kitchen. We had been so rapt by the marvelous scent and the delicate strength of the wine that the chicken under the broiler had gone up in smoke!

Even everyday dinners for two, as opposed to these occasional flights to the moon, can be kept on a mildly celebratory level by having wine on hand in the house. Half-gallon jugs of California Mountain red or white, the latter in the refrigerator, can add the extra touch of a two-wine meal—a wine for each course, every day. These California wines are particularly suitable for keeping open for a week or so; their comparatively high alcohol content keeps them safe and sound.

The adventurous character of a dinner for two also allows you to be uninhibited in your choice of wine. Look along the shelves of your wine and liquor store for oddities; it is often the way to come across something unusually good. For example, buy the oldest red wine you can find. It may conceivably be past its prime, but at least it will make a change—we drink far more wine before its peak than after it. If you do find a very old bottle, it is as well to ask the store manager where it has been all its life. If it has been next to the radiator or standing up on a shelf, it will be a poor risk, but under proper storage conditions, it may well have become that all-too-rare thing, a really mature wine.

Freed from the sense of responsibility to guests you can experiment without restriction. Try wines with names you have never heard of. Follow up anything which has intrigued you; names like Bull's Blood, Tiger Milk, Pipi d'Ange. Remember, though, that oddities should always cost less than famous names, not more. If a wine is completely strange to you, it is a great help to taste it with another wine, one you do know, as a yardstick to see where it fits in. Alone, its unfamiliar taste may strike you as being either much better or much worse than it really is.

Continued on page 208



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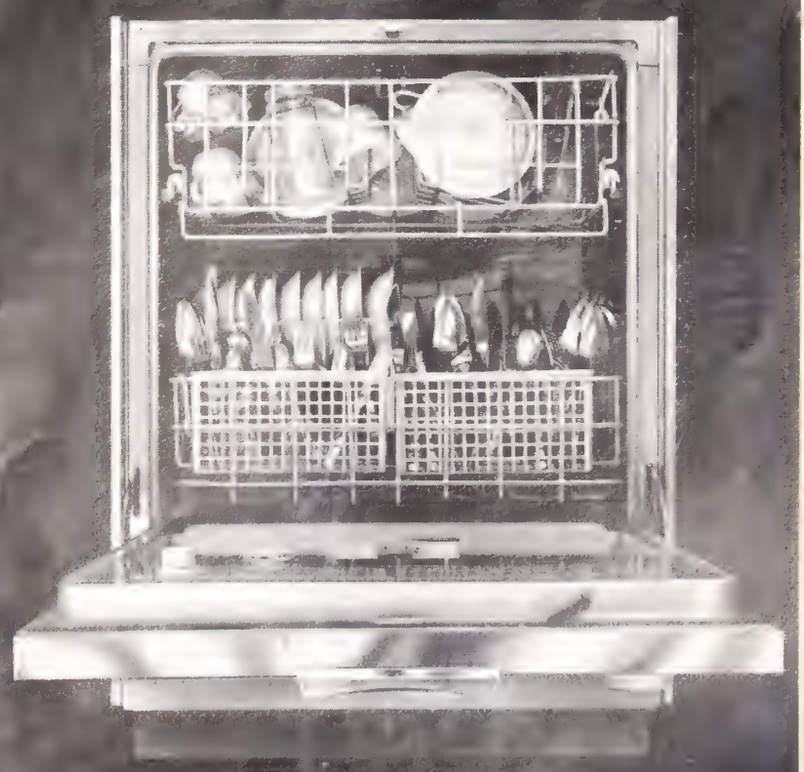
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H&G's gourmet's guide



Quick Gourmet Recipe of the Month

Mary's Chicken Soup

1 pint strained chicken stock
2 tablespoons pastina
2 tablespoons butter
2 tablespoons flour
1 egg yolk
1 tablespoon grated carrot

Bring the stock to a boil. Gradually add the pastina, reduce the heat, and simmer for 5 minutes. Melt the butter in another saucepan over medium heat. Stir in the flour and add the stock slowly, stirring constantly until the soup thickens. Remove from the heat. Stir a little of the hot soup into the egg yolk, then pour the mixture back into the soup. Cook for a few seconds over low heat being careful that the yolk does not curdle. Pour into the soup bowls, sprinkle the grated carrot on top, and serve immediately.

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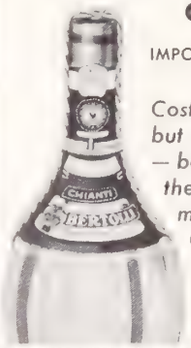
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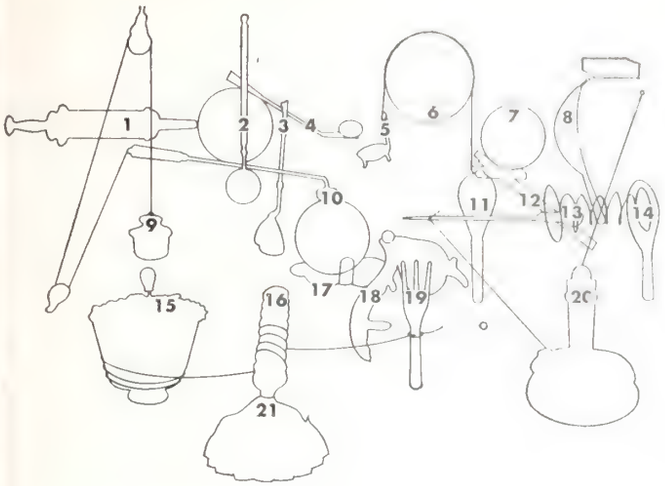
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POPPYCOCK CANDIES, VILLA PARK,

POP GOES THE GADGET continued from page 147



THE CONSTRUCTION IN ACTION: Sausage stuffer (1) inflates balloon, tipping turner (4) and dropping egg into poacher (5). This turns sieve (6), tilting slicer (12) and knocking cookie cutter (7) against strainer (8), thus striking match that burns string and releases spring, causing needle (13) to spring forward and puncture balloon. Glazing iron (10) drops and lowers butter cooler (9) onto lettuce basket (15). Basket spins, winding ravioli cutter (16) which pulls sauerkraut fork (19) that turns crank of cherry stoner (18). Other gadgets are props.

1. Aluminum sausage stuffer with two tubes, ½-inch and ¾-inch diameter. $7.98 from Paprikas Weiss, 1546 Second Ave., New York, N.Y., 10028.
2. Snowball form of aluminum shapes perfect doughnuts (batter is put inside, deep-fried, finished product dusted with sugar) or individual balls of boiled rice. $2.98 from Paprikas Weiss.
3. Bird's-nest fryer of tinned steel makes potato baskets (potato strips are molded between inner and outer sections, deep-fried). $5 from Bazaar de la Cuisine, 252 E. 52nd St., New York, N. Y., 10028.
4. Chinese iron turner with short blade flips food in stir-frying. $1.50 from Cathay Hardware Corp., 49 Mott St., New York, N.Y., 10013.
5. Individual egg poacher of perforated tin plate is lowered by handle into pan of simmering water. $1 from Bazaar de la Cuisine.
6. French *tamis*, drum-shaped sieve with wood rim, brass mesh center, is classic implement for puréeing vegetables, sifting flour or making lobster-shell butter. $3.98 for 8-inch size from Paprikas Weiss.
7. Tin cookie cutter from Mexico stamps out twelve designs at once. $2.25 from La Cocina, 718 Greenhill Avenue, Wilmington, Del., 19805.
8. Perforated strainer fits on saucepan. $1.25 from Paprikas Weiss.
9. French china dish helps butter keep its cool on the table. The upper section holds ¼-pound butter in a perforated cylinder that fits into bowl of chipped ice or ice water. For serving, top inverts. $4.50 from Pampered Kitchens, 21 E. 10th St., New York, N.Y., 10011.
10. *Fer gratiné*, the French chef's salamander or glazing iron, is traditional tool for au gratin dishes—iron block is heated, placed near surface to glaze sauce or cheese. $3 from Bazaar de la Cuisine.
11. Balloon whip with wood handle, 13½ inches long, is classic French implement for beating egg whites. $3.45 from Bazaar de la Cuisine.
12. Mandoline slicer of wood has stainless steel blades that adjust to cut vegetables thick or wafer-thin, also to make waffle, ripple, or shoestring slices. $2.75 from Bazaar de la Cuisine.
13. Harpoon-like butcher's needle, 12 inches long, draws string through interior of roasts, is handy for reshaping and tying sliced stuffed filet, or prodding garlic deep into meat. $6.50 from Paprikas Weiss.
14. Pasta-draining spoon, over 2 feet long, dips deep into boiling water. $4.75 from La Cuisinière, 903 Madison Ave., New York, N.Y., 10021.
15. Lettuce basket has device that gives it a whirl—plastic pole with suction-cup base rotates basket to spin-dry the greens. $5.95 from The Village Kitchen Shop, 338 Bleecker St., New York, N.Y., 10014.
16. Pasta pin rolls out ravioli, cutting dough into perfect 1½-inch squares—forty at one complete turn. $3.98 from Paprikas Weiss.
17. Aluminum steam basket with collapsible sides, adjustable legs, fits into pans of different sizes. $1.75 from Bazaar de la Cuisine.
18. Cherry stoner works on an assembly line basis. Fruit pops out pitted from center; stone rolls out end. $8.98 from Paprikas Weiss.
19. Sauerkraut fork of wood has extra-long tines, short handle. Two can toss coleslaw, salad. $1.59 a pair from Paprikas Weiss.
20. Glass teakettle of space-age design has ingenious handle kept cool by glass pipe between two corks that lets steam escape. $7.50 from The Village Kitchen Shop.
21. Swirl mold of tin, handmade in Mexico, is flexible, makes it easier to remove molded gelatins and desserts. $2.75 from La Cocina.

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HG4-7

SHOPPING INFORMATION

ALL PRICES APPROXIMATE. *THROUGH DECORATORS OR STORE DECORATING DEPARTMENTS.

LEISURE FURNITURE

Page 140:
Wrought-iron furniture, vinyl seat pads, loveseat, 49½" l., $48.50; Springbase chair, $33; Lily pad table, 22" h., $17.25; end tables, 18" h., $23 ea.; 3-shelf muffin stand, $35, all from the "Sta-Out" collection by John B. Salterini Co.
Straw flowerpots, $3.50 ea., Azuma, 666 Lexington Ave., New York, N. Y., 10022
Mexican paper flowers, 50c to $4 ea., Chequer, 1071A Third Ave., New York, N. Y., 10021
Needlepoint canvas and yarn from Robert Mazaltov, 758 Madison Ave., New York, N. Y., 10021
Flooring, glazed ceramic tiles, 10" sq., Country Floors Inc.

Page 141, *top:*
Plexiglas chess table, 24" h., 18" w., $150; Plexiglas chess set, $100, Georg Jensen, 667 Fifth Ave., New York, N. Y., 10022
Bottom left:
Plastic pillow, "Swiss Cheese," 12½" sq., $1.10, Be Seated, 43 Greenwich Ave., New York, N. Y., 10003
Automatic portable phonograph, 4-speed, transistorized, 5¼" h., 19½" w., operates on "D" batteries or AC current, $60, Westinghouse.
Bottom right:
Sofas, Philippine rattan frames with distressed finish, zippered covers of suede cloth, 49" w., 31" d., $321 ea.; coffee table, Libbey-Owens-Ford "Bamboo" glass top, 36" diam., 17" h., $135, all from the Chippendale collection by Ficks Reed.
Wallpaper, "Fez," Gene McDonald.*
Flooring, terra-cotta tiles, Country Floors, Inc.
Copper jug from India, $180; bird cage from Italy, $165, Lord & Taylor, Fifth Ave. at 38th St., New York, N. Y., 10018
Paper flowers, $4.50 ea., Azuma.
Books from Doubleday.

Page 142, *top left:*
Lounge chairs, wrought-iron frames, Naugahyde upholstery, adjustable awning and headrest, 70" l., 34" w., 46" h. awning, in muslin, $350 ea., Terra.
Flooring, glazed ceramic tile, 8" sq., Country Floors, Inc.
Chest, $100; table, $75, designed by William Bell, at Lord & Taylor.
Hong Kong baskets, $3.50 ea., Azuma.
Doves, $22.50 pr., Patchin Place Emporium, 109 W. 10th St., New York, N. Y., 10011.
Top right:
Papier-mâché covered bottles, small, $16 ea., large, $26 ea.; wooden Tic-Tac-Toe game, $6, Scarabaeus Ltd., 223 E. 60th St., New York, N. Y., 10021
Bottom left:
"Char-Bachi," cast-iron bowl, 24½" l., family-size, $17.95, Char-Broil.
Bottom right:
Ceramic table, 12½" h., 14" diam., $60, Mayhew, 603 Madison Ave., New York, N. Y., 10022
Ceramic daisy hurricane, 13" h., 6" w., $40; pot de crème, 4½" diam., set of 6, $24, underplate, $8, Mill Pond House, West Shore Rd., Oyster Bay, L.I., N.Y., 11771
Teaspoon, "Snow Flower," sterling silver with enamel handle, $17.50, N. Nils Danish Silver, 573 Madison Ave., New York, N. Y., 10022
Napkin, "Daisy," 17" sq., 79c ea., Linens by Vera, Inc.

Page 143, *left:*
Wrought-iron café tables, 26" diam., 28" h., $48 ea.; chairs, 29" h., $42 ea., from the Parisian collection by Carolina Forge, Inc.
Wallpaper, "Portuguese Tile," Karl Mann.*
Flooring, glazed ceramic tile, 10" sq., Country Floors, Inc.
Woven bamboo planters, $5.50 ea.; Hong Kong baskets, $3.50 ea., Azuma. Monkey, $30, Lord & Taylor.
Right:
Country umbrella with stork handle, $75, Rigaud Boutique, 6 E. 36th St., New York, N. Y., 10016
Timbales Milanaise, large, $13.50; med., $11.50; small, $9.50; pâté tête de griève, $7.50, La Cuisinière, 903 Madison Ave., New York, N. Y., 10021
Willow basket, $15, Raymor.
Bottom:
Pottery frog, $25; glazed ceramic frog, $110, Fred Leighton Imports Ltd., 177 Macdougal St., New York, N. Y., 10013
Plastic salad bowls, 14" diam., 3¾" h., $16; 10" diam., 6" h., $15, Georg Jensen, 667 Fifth Ave., New York, N. Y., 10022

Page 144, *top:*
Rattan furniture, chairs, 25" w., 31" h., $169 ea.; coffee table, laminated plastic top, 37" sq., 16" h., $145, from the Exeter Seating group by Vogue Rattan Mfg. Co.
Wallpaper from Karl Mann.*
Flooring, glazed ceramic tile, 10" sq., Country Floors, Inc.
Spanish rug, "Romanesque," by Clavos; stoneware planter, $140, Luten, Clarey, Stern.*
Pillows, $8 ea., Nettle Creek Inc.
All gems and minerals from International Gem Corp., 15 Maiden Lane, New York, N. Y., 10038
All corals and shells from Seashells Unlimited, Inc., 590 Third Ave., New York, N. Y., 10016
Lion, imported from Sweden, $180, Georg Jensen.
Bottom left:
Earthenware animal head, $65, Fred Leighton Imports Ltd.
Bottom right:
Furniture of Alumaloy frames and vinyl straps, rocker, 23½" w., 44½" h., $69; chaise longue, 72" l., $110; stacking table, tempered Fiberglas top, 19" diam., 16" h., $23, all from the Marina collection by Molla, Inc.
Flooring, glazed ceramic, 8" sq., Country Floors, Inc.
Selsi central focusing binoculars with case, $89.50; telescope, with wooden tripod, $39.50, Lugene Inc., 38 E. 57th St., New York, N. Y., 10022
Woven bamboo basket, $2.00, Azuma.
Book from Doubleday.

Page 145, *top left:*
"Cantaloupe" bowls, $2 ea.; leaf plates, $1.50 ea., Chequer.
Top right:
Furniture with padded slats on steel frame, pads covered with weather-resistant vinyl, rocker, 27⅜" h., $37.95; loveseat, 47½" l., 30⅛" h., $49.95; table, marble compound top, 16" w., 20" l., 15" h., $22.95, all from the Cushionaire collection by Samsonite Corp.
Italian carved wooden monkey, $1,600, Norman Hansen, 451 N. Robertson, Los Angeles, Calif.
Bottom left:
Furniture of solid aluminum, welded Uni-Frame construction, table, 29" h., Formica top, 42" diam., $205; chairs, 34" h., 18" w., in muslin, $60 ea.; cart, 31" l., 33" h., with Formica top, $175, all from the Tiara collection by Scroll Inc.
Flatware, "Vendome" silverplate, 6-pc. place setting, $19.50, Christofle Silver at Baccarat, 55 E. 57th St., New York, N. Y., 10022
Lacquer trays, $3.00 ea., Azuma.
Mexican dinner plates, $2.25 ea.; soup plates, $1.75 ea.; stoneware cups, $5 ea.; large candle towers, $55 ea., small, $30; Persian bowl, $85, all from Pampered Kitchens, 21 E. 10th St., New York, N. Y., 10003
Flooring, Delft vinyl by Amtico.
Bottom right:
Cork and green ceramic pitcher, $8; mug, $2; ice bucket, $12.50, Bloomingdale's, Lexington Ave., at 59th St., New York, N. Y., 10022
Candleholder, footed goblet with blue and green glass chips, "Romance Light," 5" h., $1.50 ea., L. E. Smith Co.

Page 146, *top left:*
Mexican tin lanterns, $7.50 ea.; tin candlesticks, $3.50 ea., Serendipity 3, 225 E. 60th St., New York, N. Y., 10022
Top right:
Furniture, chairs and sofa from the Italian Wicker collection, wicker woven onto rattan cane frames, treated to resist mold, mildew, and termites, cushions of Dacron fiberfill covered in sailcloth, sofa, 92" l., 26" h., $1315; square chair, 31" w., 26" h., $494; tub chair, 24" w., 31" h., in muslin, $276;

Continued on page 188



Knee-hi sweet peas never need strings or staking



Long vines used to be a real problem with Sweet Peas. To keep them upright it was necessary to tie the vines to stakes or a fence.

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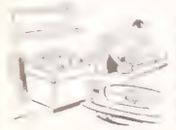
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SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."

taborets from the Italian Cane collection, round, 12½" diam., $40; 16" square, 16" h., $58, all by McGuire Furniture Co.

Rug, "Venezia Parquette," custom made by Edward Fields, Inc.*

Ceramic elephants, custom-made from Italy, $175 ea., Burton S. Klein, 316 S. Robertson, Los Angeles, Calif., 90048

Hurricane lamp stands, hand-wrought in Mexico, glass hurricanes, $125 ea., Millie Hampshire, 542 N. La Cienaga, Los Angeles, Calif., 90048

Pillows, Max Rawicz Designs of California.

Bottom:

Furniture, coffee table, rattan base, travertine top 36" diam., 16" h., $87.80; game chairs, seat cushions covered in Naugahyde, 27" h., $64.50 ea., from the Rattan collection by Calif-Asia Rattan Co.

Ceramic plate, 14" diam., $9.90; antique Thika (canister) brass and copper, 22" h., $60, Moroccan Fashion & Arts Ltd., 818 Third Ave., New York, N. Y., 10022

Flooring, vinyl tiles by Eden Mfg. Co.

Page 142, top:

Furniture, cast-aluminum, side chairs, $95 ea.; armchairs, $115 ea.; extension table, laminated plastic top, 36" w., 48" l., 29" h., $350; sectional seating, $225 ea.; occasional table, 17" sq., 16" h., $75, all from the Calcutta collection by Brown-Jordan.

Glass hurricane lamps, $12.50 ea., Ann Cole, 516 San Ysidro Rd., Montecito, Calif.

Esparto rug from Spain, 6' x 9', $125, Brian Barlow, 8730 Melrose Ave., Los Angeles, Calif., 90069

All other accessories from Morrey's, Montecito, Calif.

Bottom:

Furniture, wrought-metal, gliders work on "Ball-Glide" system, glide settee, 52" l., 31" h., $59.95; glide chair, 31" h., $39.95; coffee table, 14¼" h., $14.95, all by Bunting.

Blue and white lion, $795, Lord & Taylor.

7" television, uses AC current or battery pack, 9" h., 8¾" w., 9⅛" d., with AC cord, earphone and external antenna, $125, Sony.

Delphi table candelabra, 37" h., wrought-iron, $30, B. Altman & Co., Fifth Ave. at 34th St., New York, N. Y., 10016

Page 148, top left:

Furniture, wrought-iron frames, Avondale upholstery, sofa, 75¾" l., $299; lounge chairs, 33½" w., $124 ea.; bunching tables, 20" sq., 13½" h., $40 ea., all from the Dogwood collection by Birmingham Ornamental Iron Co., Inc.

Flooring, glazed ceramic tile, 10" sq., Country Floors, Inc.

Ceramic mortar and pestle, 4¾" diam., $4.45, Bazaar de la Cuisine, 252 E. 52nd St., New York, N. Y., 10022

Apothecary jar, $2.50, Kiehl Pharmacy, 109 Third Ave., New York, N. Y., 10000

Bottles, 8" honey, 5" tangerine, $5 ea.; 4½" tangerine, $9, Blenko Glass Co.

Orange straw letter holders, $1.25 ea.; natural rectangular wicker basket, $2.30; rattan plate holders, 9¢ ea.; woven bamboo planter (left), $5.50, Azuma.

Straw planter (right), $3.95, Buyways Wonderland of Gifts, 154 Bleecker St., New York, N. Y., 10000

Top right:

Furniture; wrought-iron and cast-aluminum, extensible table, walnut top, 46" diam., 29" h., $350; chairs, 32" h., $66 ea., from the Trianon collection by Lee L. Woodard Sons, Inc.

Brass hurricane lanterns, 13" w., 25" h., David Barrett.*

Flooring, vinyl tiles by Eden Mfg. Co.

Bottom right:

Teaspoons, "Bell" sterling silver, $7.50 ea., H. Nils Danish Silver.

Silverplated cups with crystal inserts and tray, set of 6 cups and tray, $34, Taris Imports Inc.

Orrefors crystal bell, $11; canisters, $11; tiered 3-sectioned dish, $33.50, Bonniers, 605 Madison Ave., New York, N. Y., 10022

Glass tea set, "Jena," teapot, $13.95; tray, $6.95; creamer and sugar bowl set, $6.35, Bloomingdale's.

Page 149, left:

Plastic pillows, 13" x 15", $2.10 ea., Be Seated.

Right:

Furniture, wicker wrapped around metal frames, arches with 6 glass shelves, $130 ea.; arch with 2 drawers, $160; chair, $42; chaise, $90; stool/tables, nest of 3, $75, all from Wave collection by Tropi-Cal.

Stoneware planters; gold-leaf foxes, Luten, Clarey, Stern, Inc.*

Brass fan peacock, $8; elephant, $150, Star of India, 403 Bridge St., Brooklyn, N. Y., 11201

Pillow on chaise by Nettle Creek.

Wallpaper, "Andalusia," Piazza Prints.*

Flooring, glazed ceramic tile, 10" sq., Country Floors, Inc.

SEWING ROOM

Pages 168-169:

A version of the sewing room will be on display at Gimbels, New York, from March 16—April 30.

Lighting, 4' l. ceiling tracks, $18.45 ea., movable "Lytespots," 8" diam., $36 ea.; Pendant Downlights, 8" h., 17" d., $37.50 ea.; adapters, $6.25 ea., Lightolier.

Sight Light floor lamp, $35, Hammacher Schlemmer, 145 E. 57th St., New York, N. Y., 10022

Closet doors, Decroframe "Royal Gothic," 24" w., 6'8" h., unfinished, $24 ea., J. Zeluck Inc.

Cutting-table top and flooring, 12" sq. vinyl tile by Goodyear Tire & Rubber Co.

Formica countertops.

Pasteboard panels with horizontal grooves, 4' x 8', 41c per sq. ft., Walls Unlimited.

Louis XVI armchair, needlepoint design and yarn, $625; unframed needlepoint, $95; painted canvas designs, 12" sq., $40 ea., Woolworks Inc., 783 Madison Ave., New York, N. Y., 10021

Swivel side chair, Fiberglas frame, Knoll Assoc.*

Brass tea cart, glass shelves, $150; brass tripod stool, $75, Ben Karpen Furniture Co. Inc.

Fabrics, tambour curtain panels, 45" w., 108" l.; eyelet, 39" w.; stool and chair fabric, "Peacock," 54" w. linen and rayon, Henry Cassen Inc.*

Door and drawer knobs, ceramic, 75¢ ea.; fabric rods of 1" tubing, 60¢ ft., Wm. Hunrath Co., 153 E. 57th St., New York, N. Y., 10022

Threefold mirror, 18" x 81" each panel, $180, I. Schwarz Glass & Mirror Co.

Transistor stereo by Lear Jet, 9" x 11", $80; cartridges, $5.95 to $9.95 ea., Liberty Music Shops, 150 Madison Ave., New York, N. Y., 10022

Wicker chest with brass handles, $40; wicker hamper, $7.25; 6-drawer paper chest, $4.50; clipboard, $2.98, Azuma, 666 Lexington Ave., New York, N. Y., 10022

Brass magazine rack, $55, Florence Goldman, 995 Second Ave., New York, N. Y., 10022

Magnetic scissor bar, "Magnabar," 12" l., $2.70, A. L. Cahn & Sons Inc., 274 Lexington Ave., New York, N. Y., 10016

Ceramic vase, "Head of Woman," 9" h., $35; watch and chain, $10.50; "Lazy Lion" pincushion, 12" l., $6.50; "Eagle" pincushion, 10" h., $4.50, Serendipity 3, 225 E. 60th St., New York, N. Y., 10022

Ruler caddy, cotton, $4.75, Elder Craftsmen Shop, 850 Lexington Ave., New York, N. Y., 10021

Portable, free-arm zigzag sewing machine, built-in stopmatic and automatic devices, $349, Pfaff.

Dress form, polyurethane padding, poplin cover, $49.95, Stewart-Form, Inc.

Plastic storage units, 6 uni-drawers, 3 "E-Z" glide-plated uprights, 1 aluminum-clad steel cabinet, 23⅞" h., 24" l., 16¾" d., $56 ea., Result Mfg., Inc.

Automatic dress marker, chrome steel with Formica revolving base, measures up to 22" above the floor, $65, special order, S. Semler & Son, 514 Madison Ave., New York, N. Y., 10022

Built-in ironing unit, has safety signal light, precision safety timer, appliance outlet, double sleeveboard, safety door switch, 14¼" w., 44" h., 4" d., $69.95, Iron-A-Way Inc.

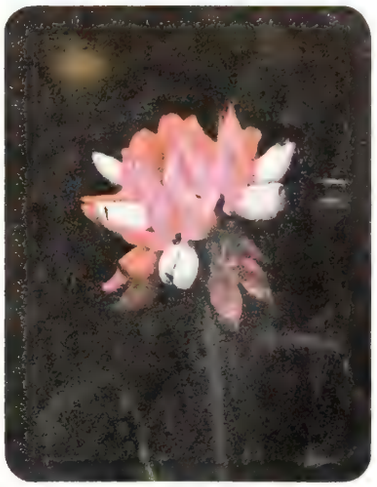
Tip-Toe iron, double-coated Teflon soleplate, triple-coated slanted toe, uses tap water, sprinkles, $23.75; Steam 'N Sprinkle iron, uses tap water, fabric guide, $19.95; Steam Press Valet, Teflon-coated pressing plates, $19.95, all by Westinghouse.

Sewing basket, $8; thread box, holds 26 spools, $1; silicone-treated press-

Continued on page 190







NOW! ONE PERFECT GROUND COVER FOR ANY SLOPES OR BANKS

NO MATTER HOW POOR YOUR SOIL—REGARDLESS OF PAST FAILURES WITH GROUND COVERS—PENNGIFT CROWNVETCH WILL THRIVE! WE GUARANTEE IT.

Plant this proven perennial anywhere—anytime—except when the ground is frozen or baked dry—and watch it grow. Its dense root system prevents erosion. It resists insects and plant diseases and, once grown, becomes so thick that it chokes out even the most persistent weeds. And, because it adds nitrogen, Crownvetch actually improves the soil.

Crownvetch never needs mowing or maintenance of any kind. And the planting couldn't be easier—it takes very little sweat. You plant crowns—water them—forget them—admire them forever—control them at will. Your first cost is your last cost and your first effort is your last effort.

From June 'til fall, Crownvetch provides a rainbow cover of beautiful pink, lavender and white flowers. If plants fail to grow, notify us within three months of delivery and we'll send you replacement plants at no cost. Months of color—a lifetime of cover. Order by coupon now!

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Allow 25 crowns for each 100 sq. feet

- ☐ 25 crowns, $ 6
- ☐ 50 crowns, $11
- ☐ 100 crowns, $20
- ☐ 500 crowns, $90
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- ☐ 5000 crowns or more, $140 per thousand (____)
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ing cloth, 11" x 33". $1; pressing ham, one side wool, other cotton, $4.50; seam roll, wool and cotton, $3.50; needle board, 5" x 19", $15; deluxe, foldable tailor board, $6; all by John Dritz & Sons, Inc.
All scissors by Wiss.
Cordless shears by Stewart.
Smock pattern #1635, sizes 10-16, $3.50, Vogue Patterns.
Smock fabric, Spanish cotton, 34" w., $5.98 yd., G. Hirsch Sons.

Page 171, *right sketch:*
Folding sewing table, walnut or birch, metal legs, made especially for "free arm" machine, $35, Pfaff.

DINNER-FOR-TWO COOK BOOK
Page 176:
Warmer, brass and wrought-iron, 6½" sq., $10; covered copper dish, tin-lined, 1 pt., $27.50, Hammacher Schlemmer, 145 E. 57th St., New York, N. Y., 10022
Ceramic 4-sectioned dish, $6, Design Research, 53 E. 57th St., New York, N. Y., 10022
Double brazier, 2 alcohol burners, copper tray, 12⅝" x 10", $26, Bloomingdale's, Lexington Ave. at 59th St., New York, N. Y., 10022
Oval copper pan, tin lining, bronze handle, 12" l., $17.95; fork, stainless steel, black handle, 10" l., $3.95. Bazaar de la Cuisine, 252 E. 52nd St., New York, N. Y., 10022

Page 177:
Bamboo picnic basket, 3 tiers, 23" h., $19.98, House of Straw, 1920 Long Beach Blvd., Ship Bottom, N.J., 08008
Melamine box, 7¼" diam., 2⅞" h., $4, Design Research.
Dansk Siamese teak cutting board, 9" diam., $7.95; plastic picnic bag, Fiberglas insulation, 8" h., 5" d., 10" w., $4, Bloomingdale's.
Ceramic 2-cup covered casserole, $3.50, La Cuisinière, 903 Madison Avenue, New York, N. Y., 10021
Lacquered plates, 10" diam., $1.50, Takahashi Inc., 131 E. 57th St., New York, N. Y., 10022
Tablecloth, "Clementine" Charm Prints, embossed and printed vinyl, 52" sq., $2.49, Columbus Coated Fabrics.

Page 178:
Warmer, wrought-iron, 7¼" diam., 3¾" h., $7.50, Patchin Place Emporium, 109 W. 10th St., New York, N. Y., 10011
Covered casserole, fireproof, porcelain, gold trim, 3 pt., $25, Cardel, 615 Madison Ave., New York, N. Y., 10022
Covered tomato dish and plate, ceramic, $5, Hammacher Schlemmer.
"Leaf" candlesticks, $18 ea., East Norwich House, 160 E. Main St., Huntington, L. I., N. Y., 11743

Page 179:
Ceramic 2-sectioned shell dish, 12" l., $9.50, Patchin Place Emporium.
Dansk glass candleholders, 2½" h., set of 6, $6.95, Bloomingdale's.
"Lotus Leaf" ceramic bowl, $10, Four Seasons, 35 S. Middle Neck Rd., Great Neck, L. I., N. Y., 11021
Grape cluster glass bottles, 7½ ozs., $1.45 ea., Bazaar de la Cuisine.

Page 180:
Ramekin, porcelain, 3⅜" diam., 1⅝" h., $1.10, La Cuisinière.
Café filtre, aluminum with glass, makes 1 cup, $3.54, Bazaar de la Cuisine.
Voltz cup and saucer, red pottery, $5, Bonniers, 605 Madison Ave., New York, N. Y., 10022

STORE ADDRESSES
Cooking Gadgets, Travel Aids, Notes for the Hostess, Connoisseur's Corner

ABRAHAM & STRAUS
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Brooklyn, N. Y., 11201

B. ALTMAN & CO.
Fifth Avenue at 34th Street
New York, N. Y., 10018

T. ANTHONY
772 Madison Avenue
New York, N. Y., 10021

BAZAAR DE LA CUISINE
252 East 52nd Street
New York, N. Y., 10022

BLOOMINGDALE'S
Lexington Avenue at 59th Street
New York, N. Y., 10022

BONNIERS
605 Madison Avenue
New York, N. Y., 10022

CATHAY HARDWARE CORPORATION
49 Mott Street
New York, N. Y., 10013

HAMMACHER SCHLEMMER
145 East 57th Street
New York, N. Y., 10022

LA COCINA
718 Greenhill Avenue
Wilmington, Del., 19805

LA CUISINIÈRE
903 Madison Avenue
New York, N. Y., 10021

LORD & TAYLOR
Fifth Avenue at 38th Street
New York, N. Y., 10018

MACY'S
Herald Square
New York, N. Y., 10001

THE NOISY OYSTER, INC.
960 Lexington Avenue
New York, N. Y., 10021

PAMPERED KITCHENS
21 East 10th Street
New York, N. Y., 10003

POTTERY SHOP, INC.
30 Rockefeller Plaza
New York, N. Y., 10020

RIGAUD BOUTIQUE
6 East 36th Street
New York, N. Y., 10016

SAWDUST GALLERY
133 East 56th Street
New York, N. Y., 10022

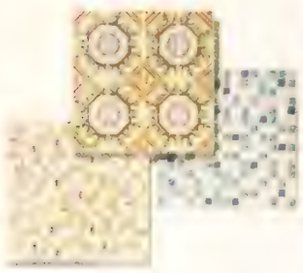
TIFFANY & COMPANY
Fifth Avenue at 57th Street
New York, N. Y., 10022

VILLAGE KITCHEN SHOP
338 Bleecker Street
New York, N. Y., 10014

PAPRIKAS WEISS
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New York, N. Y., 10028

WOOLWORKS
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New York, N. Y., 10021

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The Bolens Lawn Keeper

...tough act to follow

Take a tip from Arnold Palmer... test-ride the Bolens Lawn Keeper. Discover why no other riding mower can serve you better! The Lawn Keeper's tiny turning radius is just 16 inches! Its unique Center-Pivot steering lets you "swivel-hip" around trees, shrubs, flower beds... and snake along contours that are an obstacle course for any other riding mower.

Seated on top of every job, you steer the front-mounted mower to the grass before the wheels have a chance to press it down... nose under low-hanging limbs and shrubbery. Tight spots and hard-to-reach places simply disappear. You zip along with efficient, one-pass ease. Ends most hand trimming, too!

Another plus: the engine is in the rear, so you drive *away* from noise, heat... enjoy breathing fresh air instead of exhaust fumes.

This season, whether you want to mow, roll, haul, or move snow, try the most advanced riding mower made... the Bolens Lawn Keeper. Ask your Bolens dealer for a "proof-of-performance" test ride. It will convince you that Lawn Keeper versatility is a tough act to follow... for any other riding mower made! 12-67

Arnold Palmer

fmc BOLENS

BOLENS DIVISION FOR INFORMATION DEPT. [illegible]



OMPACT TRACTORS • RIDING AND WALKING POWER MOWERS • TILLERS • SNOW CASTERS

SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."

Giant canvas circle casts a 9-foot diameter of shade over conversation area. Have it fashioned from canvas that's colored the same on both sides or from a bright solid with floral backing.

Set up your next backyard buffet under a great (7½′ x 7½′) curve of canvas. Or add matching canvas cushions and you have a bench-cooler for poolside or patio. As seen in Good Housekeeping.





Now CANVAS comes in more blooming colors and shapes than you ever dreamed of



Take these new designs as a starte
Your awning man has them ready t
make in any of 111 different canva
colors. And there are even more desig
where these came from in the 16-pag
color booklet, "31 Wonderful Ways wit
Canvas." Ask your dealer for a copy
send us 25¢ to cover cost of mailin
If he's not listed here, you'll find hi
in the Yellow Pages under "Awnings.
Canvas Awning Institute & Nation
Cotton Council, P. O. Box 12287-X
Memphis, Tennessee—38112.

Pick your color; name your size. Custom-ma patio awning can be fashioned for perfect ordination with any style home. Also availa as packaged unit that goes up fast, stores eas in winter.

Here's where to buy canvas sunshades

ALABAMA
ningham ... Cam Awning Company
ile ... Canvas Products Co., Inc.

ARIZONA
enix ... Victory Tent & Awning Company

CALIFORNIA
ajon ... El Cajon Awning & Mfg. Company
ntain View ... Altos Awning Company
adena ... Fishbeck Awning Co., Ltd.
ta Ana ... Santa Ana Tent & Awning Co., Inc.
Nuys ... Van Nuys Awning Co., Inc.

COLORADO
ver ... The Colorado Tent & Awning Co.
ver ... Schaefer Tent & Awning Co.

CONNECTICUT
Haven ... Cunningham & Upson, Inc.
London ... Bailey & Staub, Inc.
t Hartford ... Dahl & Johnson

DISTRICT OF COLUMBIA
hington ... Capital Awning Co.
hington ... Washington Shade & Awning Co.

FLORIDA
auderdale ... Hoover Canvas Products Co., Inc.
mi ... Biscayne Awning & Shade Co.
mi ... Miami Awning Company
mi ... Thomas Awnings by Dade Canvas Products
pa ... Creighton Brothers Awning Co., Inc.

GEORGIA
usta ... Bailie's Custom House
on ... Macon Tent & Awning Co., Inc.
nille ... Washington Mfg. Co.

ILLINOIS
mpaign ... George Strode Awnings
ago ... Ahnell-Boyd and Gould-Hyde Park
ville ... Danville Tent & Awning Co.
Plaines ... Carstens Awnings
iston ... Evanston Awning Company
port ... Fay's Tent & Awning Shop
burg ... Galesburg Canvas Products
Park ... Williams Awning Co.
ia ... Peoria Tent & Awning Co.
ngfield ... Armbruster Mfg. Co.

INDIANA
Wayne ... Wolf Tent & Awning Co.
yette ... Lafayette Tent & Awning Co.
Porte ... C. Murphy-Paint & Glass
cie ... Muncie Tent & Awning Co.
h Bend ... South Bend Awning Company

IOWA
enport ... Kress-Davenport Tent & Awning Co.
Moines ... Acme Tent & Awning Co., Inc.
Moines ... Burch Awnings
Dodge ... Burch Mfg. Co., Inc.
Dodge ... Hawkeye Awning & Dist. Co.
x City ... Sioux City Tent & Awning Co., Inc.
erloo ... Waterloo Tent & Awning Co., Inc.

KANSAS
uta ... Wichita Ponca Canvas Products, Inc.

KENTUCKY
ngton ... Covington Awning & Roofing Inc.
ngton ... Lexington Tent & Awning Company
sville ... Louisville Tent & Awning Co.

LOUISIANA
Orleans ... The Foster Company, Inc.

MAINE
land ... Leavitt & Parris, Inc.

MARYLAND
imore ... Baltimore Shade & Awning Co.
imore ... F. M. Stevenson Co., Inc.
erstown ... Niner Awning Co.

MASSACHUSETTS
ton ... Dorchester Awning Co., Inc.
on ... Alfred G. Peterson & Sons, Inc.
rence and Lowell ... Farley & Cross
rton Centre ... Home Specialties Co.
m ... Pelletier Shade Co., Inc.
ngfield ... T. Meyer Co., Inc.
cester ... Worcester Awning Company

MICHIGAN
Arbor ... George Meyer Co.
born ... Quality Awning & Construction Co.
oit ... MacKenzie Awning Co.
id Rapids ... Coye's Inc.
kegon ... Muskegon Awning & Mfg. Co.

MINNESOTA
rt Lea ... Albert Lea Tent & Awning Co.
neapolis ... Acme Awning Co.
neapolis ... Hoigaard's Inc.
nester ... E. J. Klampe Company
Paul ... J. W. Hulme Co.

MISSOURI
Kansas City ... Baker-Lockwood Awning & Tent Co.
Kansas City ... Western Awning Co.
Springfield ... H. B. Wall & Sons
St. Louis ... Atlas Awning Co.
St. Louis ... Dillmann Awning & Decorating Co.
St. Louis ... Jefferson Tent & Awning Co.
St. Louis ... Le Roy Tent & Awning Co.

NEW JERSEY
Egg Harbor City ... George Hoffmann
Fairfield ... Caldwell Awning & Shade Co.
Morristown ... Geo. Green & Son
Plainfield ... A. N. Laggren Awning & Canvas Mfg. Co., Inc.
South Orange ... Village Awning & Shade Co., Inc.
Teaneck ... Plaza Awning & Shade Co.
Trenton ... The Capitol Awning & Upholstery Co.

NEW YORK
Auburn ... Smith Awning & Tent Company
Binghamton ... Eureka Tent & Awning Co., Inc
Brooklyn ... Service Awning Co., Inc.
Greenport, L. I. ... Wm. J. Mills & Company
Lawrence, L. I. ... S. L. Doery & Son, Inc.
New York ... Biltwell Awning Co., Inc.
New York ... Jensen-Lewis Co., Inc.
New York ... Reeves Bros. Inc.
Port Chester ... Port Chester Shade & Awning Co., Inc.
Yonkers ... Yonkers Shade & Awning Mfg. Co.

NORTH CAROLINA
Charlotte ... Sunset Awning Co.

OHIO
Akron ... South Akron Awning Co.
Cincinnati ... R. J. Patton Awning Co.
Cincinnati ... Queen City Awning & Tent Co.
Greater Cincinnati ... Krauss Awning & Mfg. Co.
Cleveland ... The Astrup Company
Cleveland ... Mintz Awning & Shade Co.
Columbus ... East Side Awning Mfg., Co.
Dayton ... Glawe Awning & Tent Co.
Newark ... Mound City Products, Inc.
Sandusky ... Pfefferkorn Awning Co.

OKLAHOMA
Tulsa ... American Canvas Manufacturing Co.

OREGON
Portland ... Fishel's Awning Company
Portland ... North Coast Canvas Products
Salem ... Salem Tent & Awning Co.

PENNSYLVANIA
Allentown ... Hottinger's
Ardmore ... MacCarty & Sons
Erie ... Guy E. Allen & Sons
Norristown ... E. R. Schantz, Inc.
Philadelphia ... A. L. Sereni & Co.
Pittsburgh ... A. Mamaux & Son
Sharon ... Grimms, Inc.
York ... York Tent & Awning Co., Inc.

RHODE ISLAND
Providence ... Providence Awning & Flag Co.

SOUTH CAROLINA
Columbia ... Columbia Tent & Awning Co.

TEXAS
Dallas ... Clanton's Quality Awning Co.

UTAH
Salt Lake City ... Smith & Adams Company
Salt Lake City ... Sugar House Awning & Paint Co.

VIRGINIA
Newport News ... Wilson Awning Company
Norfolk ... Hogshire Tent & Awning Mfg. Co., Inc.
Portsmouth ... Yeates Mfg. Inc.
Richmond ... C. B. Norvell Awning Co.

WASHINGTON
Seattle ... Camp Lewis Tent & Awning Co.

WEST VIRGINIA
Huntington ... Huntington Awning Co.

WISCONSIN
Appleton ... Appleton Awning Shop
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Racine ... The Godske Company

CANADA
Ontario, Toronto ... Wm. Bartlett & Son, Ltd.
Ontario, Toronto ... John B. Gosling & Son
Ontario, Windsor ... Diamond Tent & Awning Co., Ltd.
Quebec, Montreal ... National Awning & Tent

CLOTHES FOR THE LEISURE LIFE

Among the special joys of the leisure life in your own home, or someone else's, are the delicious, graceful, and wonderfully comfortable clothes designed especially for your private world



Page 150:
Black and white op-art pantsuit of Bamlon with turtle neck. By Gayle Kirkpatrick for Atelier at Ease, in sizes 6 to 14. $85. Lord & Taylor, New York; Joseph Magnin, California and Nevada; Stix, Baer & Fuller, St. Louis.

Page 150, top:
White and pink beaded plastic earring, by Mimi di N. $15. at Henri Bendel, New York. Pink leather sandal with pink and turquoise plastic beads. By Bernardo. $20. At Bonwit Teller, New York.



Page 151:
Long white Arnel caftan with a double row of gold buttons down the front. By Gigette, in sizes 6 to 16. $19. Also available in shocking pink. Lord & Taylor, New York; Joseph Magnin, California and Nevada; Stix, Baer & Fuller, St. Louis; H. & S. Pogue, Cincinnati.



Page 152:
Turquoise linen culotte banded with purple at the neck, red at the cuff. Also available in tobacco brown, banded with gold and orange. By Leo Narducci for Guy D, in sizes 6 to 16. $45. Lord & Taylor, New York; Joseph Magnin, California and Nevada; Stix, Baer & Fuller, St. Louis.



Page 154, top:
Flowered mint green gown of polished cotton with welted sleeves and hem. By Dynasty of Hong Kong, in sizes 8 to 16. $50. Lord & Taylor, New York; Bramson's, Chicago; Stix, Baer & Fuller, St. Louis.

Continued on the next page

The extraordinary bulb.



The Duro-Lite "Flamescent" bulb is no ordinary light bulb. No Duro-Lite bulb ever is. They have extra-life—three to five times more than any of those ordinary big name bulbs.

They glow with a gas light charm no other bulb can duplicate. Comes in three decorator shapes... chimney, torch and standard. They're shatter proof and weather proof.

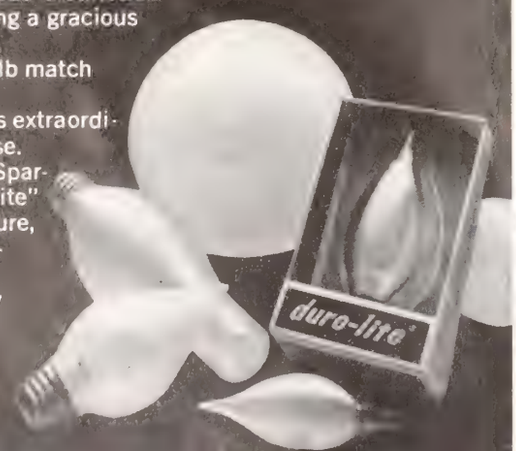
Indoors, "Flamescent" bulbs add a subtle beauty. Dining rooms, living rooms, foyers, sconces and chandeliers take on an aura of elegance.

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Can any ordinary bulb match all this??

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After all the others have failed— Duro-Lite glows on and on and on...

DURO-LITE LAMPS, INC., FAIR LAWN, NEW JERSEY.

SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."



Page 154, bottom:
Burnoose, with a zipper front and a hood, in serpentine stripes of curry, pink, and black Caprolan. By Royal Robes in petite, small, medium, and large sizes. $30. Lord & Taylor, New York; Stix, Baer & Fuller, St. Louis; H. & S. Pogue, Cincinnati. Purple plastic earrings by Fabiola.





Page 155:
Cowl-necked pink and green abstract print gown in Arnel jersey. Also in blue with mauve. By Perfect Negligée in petite, small, and medium sizes. $50. Lord & Taylor, New York; I. Magnin & Co., San Francisco and Los Angeles; Neiman-Marcus, Dallas; H. & S. Pogue, Cincinnati. Double-breasted dinner jacket in pale beige linen-weave Fortrel and rayon. By After Six. $55. Yellow and gray enamel on 18-karat gold cuff links, $190; blue and red enamel on 18-karat gold cuff links, $205. At Tiffany & Co.



Page 157:
Parrot green culotte in Arnel jersey, sleeveless, high-necked. By Peer, in sizes 8 to 16. $45. Lord & Taylor, New York; Bramson's, Chicago; Stix, Baer & Fuller, St. Louis; H. & S. Pogue, Cincinnati.

Page 158:
Turquoise beaded coil bracelet with lizard heads, $25. Coral beaded bracelet, $30. Both by K. J. L.
Bubble earrings of clear plastic, by Jane Bolles, $8.

ALL PRICES APPROXIMATE.

Coming

House & Garden's

GOURMET DIET COOK BOOK #4

By Elaine Ross



"I wanted a Good Deal"



"I wanted a Good Dealer"

Found it! Caring for the grounds around the house that Jack built is no longer as tedious as making the mortgage payments. Not since Jack dealt himself a Simplicity Broadmoor 707. For little more than the price of a single-purpose riding mower, he has a real tractor going for him — with Simplicity's job-mated attachments giving him all-season utility . . . from lawn-mowing to snow-throwing (and even "vacuum-cleaning" leaves and clippings). Quality values include soft-action clutch and all-gear transmission (2 speeds forward, 1 reverse) . . . Floating Traction tires that won't mar tender turf . . . the benefit of doing business with one of the Dealers of Simplicity, all men you can depend on for the Good Deal that's right for you.

Found him! The size and the look of J. B.'s country place tell you he's a success. A self-made guy, and very shrewd, J. B. seldom makes the same mistake twice. Like buying on price alone . . . or being burned by a "no-service" retailer. That's why a Simplicity Good Dealer keyed his purchase of a new Landlord 2012 riding tractor. He wanted *(and found)* a garden machinery specialist whose recommendations and service he could trust. What else? A Good Deal, of course! Simplicity's most powerful, most versatile rider. All-new engine, with synchronized balancer, delivers the horses with uncanny smoothness. Three power take-offs and quick-hitching, job-mated attachments underscore Landlord's promise to handle over 25 jobs with ease.

For your Good Deal, See your Good Dealer. *Choose your "Simplicity way of life" from the long labor-saving line of Simplicity riding tractors and mowers, rotary tillers, snow throwers and job-matched attachments*

Simplicity

Simplicity Manufacturing Co., Inc., 6726 Spring Street, Port Washington, Wis. 53074



A cut above the rest



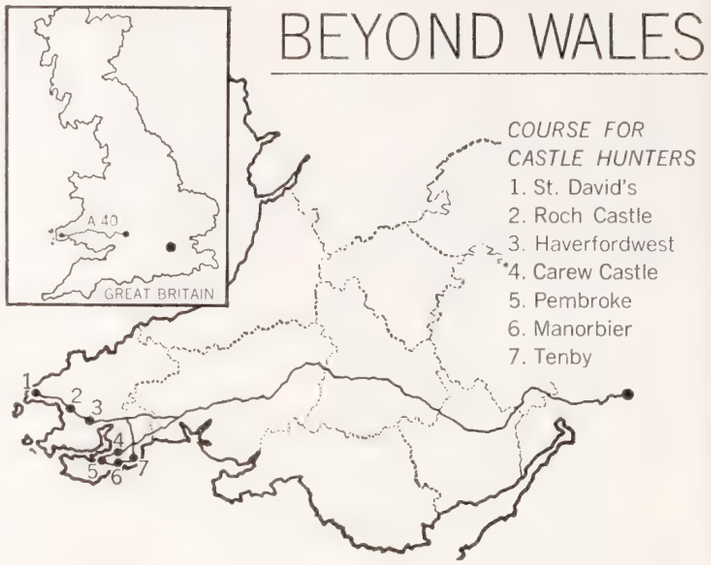
O.K., so you've decided to buy that riding mower. Now comes the critical decision. Which make of mower is really worth that extra investment. First, you'll want year - after - year dependable performance. You'll want Flex-N-Float action. No scalping. No gouging. You'll want tight maneuverability. Easy steering. 4 speeds forward and reverse. An Ezee-Start engine. And you'll want it to meet **all** A.S.A. safety standards. We've just described an Ariens riding mower. It's a cut above the rest. Isn't that what you're looking for?

Ariens COMPANY

133 Calumet Street
Brillion, Wisconsin

SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."

CASTLE HUNTING IN LITTLE ENGLAND BEYOND WALES



One of the serendipities of travel in this all-too-stereotyped world is the discovery of small pockets that have managed, magically, to preserve their own distinctive character and charm. Such a pocket is the part of southern Pembrokeshire known as Little England Beyond Wales, where Roch Castle stands (see page 142). Unlike the more famous and familiar regions of mountainous northern Wales, it is seldom visited by Americans, despite its manifold lures—a fascinating history; a wealth of ancient castles, each with a story to tell; sandy beaches and tiny fishing villages; a green, serene countryside; and simple but comfortable hotels and motels.

Pembrokeshire, a peninsula that pokes like a dragon's snout toward Ireland, was held by the Romans, raided by the Vikings, invaded by the Normans, and to this day is split by an invisible line running from west to east—the ancient Landsker, or chain of fortified castles established by the Normans to protect their slim gains and the Flemish settlers against the Welsh to the north. The line, which was made up of both major and minor fortresses, virtually isolated those behind it from the Welsh culture and language. They became anglicized and their domain was dubbed Little England Beyond Wales. Today, although many of the castles are in ruins and others, like Roch, are privately owned and cozily domesticated, the traces of a troubled past are still there for the seeking.

How to get there, what to see

Starting from London, it is not hard to find the way to Little England Beyond Wales, for Route A40 leads northwest to the Cotswolds (with a slight detour north of Cheltenham, you can break the journey by an overnight stop at a wonderful old inn, the Lygon Arms, in the picture-postcard village of Broadway) and then over the border to Monmouthshire and on to Haverfordwest, in the heart of Pembrokeshire. Here the Mariner's Hotel, a hostelry since the seventeenth century, makes a good headquarters for castle hunters.

Haverfordwest—a busy, sprawling market town with three medieval churches—is dominated by one of the major Landsker fortresses, a thirteenth-century castle currently in the process of restoration. It is very helpful to plan your tour with the aid of a detail map of the area (Pembroke #151) and



Lamphey Palace, south of Haverfordwest, was the rustic retreat of the Bishops of St. David's, where they hobnobbed with the Norman noblemen. Now a shell, it still retains some fine examples of early stonework, such as this towering window in the Perpendicular style.



Romantic ruin of Lamphey Palace, a miniature version of the grander Bishop's Palace at St. David's, stands on walled grounds, verdant lawns. Near entrance, a bamboo thicket shaded by pines adds an exotic note.

a guidebook to the main castles and ruins. Both can be bought at White's bookshop at the top of Dark Street, and if you are in the mood for shopping, the Haverfordwest Pottery on High Street makes and sells handsome dinner services in brown-and-white or pale glazes. Across the way, Country Clothes has not only clothes, but local pottery and all kinds of handcrafts. In Gerald Oliver's bits-and-pieces antique shop in Albany Terrace on St. Thomas' Green, you might turn up a battered but authentic Georgian silver knife box or some similar memento. Picnics go hand-in-hand with castle hunting, and the greengrocers and bakers on Bridge Street have tempting windows full of fruits, vegetables, and such English delicacies as fresh-baked steak-and-kidney pie. (For more luxurious, après-castle dining, there is Chez Gilbert, a small restaurant with French regional dishes prepared by an expert chef.)

From Haverfordwest, you can pick almost any point of the compass and discover an inviting village, a brooding ruin, or a well-kept castle. Take the road northwest to St. David's (it covers sixteen miles and seventeen hills—fortunately miniature ones) and you get a glimpse of Roch Castle on the right, perched on a pre-Cambrian rock outcropping like a fierce eaglet. The road winds past the sandy beach of Newgale, the tiny harbor and fishing village of Solva to the city of St. David's, rated as a city by virtue of its fine Norman cathedral, but actually a quiet, hilly, sea-gazing village. Its claim to fame rests on St. David himself, the patron Saint of Wales, for it was here he introduced Christianity to the Celts in the sixth century and founded a See (by the twelfth century, St. David's was so highly regarded that two pilgrimages to this obscure spot equaled one to Rome). Viking raiders burned down the first simple monastic church, and on its site was built the present cathedral—an impressive edifice of local purplish sandstone with great late-Norman arches and a nave roofed with gray Irish oak. To the west of the cathedral are the ruins of the Bishop's Palace, built by Bishop Gower in 1340. (The Bishops of St. David's were powerful, strong-minded men, and wealthy enough to build themselves a series of convenient country seats, among them Lamphey Palace, a small-scale version of the palace at St. David's, and the castle of Llawhaden, both south of Haverfordwest.)

When ruins pall, the Grove, an old but modernized hotel, can be counted on for a reviving cup of tea. Before starting back, you might take time out to wander around the steep streets with their fine old houses and investigate the antiques in the Corner Cupboard and the local pottery and quilts in the Craft Shop.

Southeast of Haverfordwest lie three of the most interesting of the ancient ruined castles—Carew,

Continued on the next page

G. IERRERO





The fourteenth-century Bishop's Palace at St. David's was one of the finest buildings. Great craftsmanship is still apparent in the crumbling stonework, *above left,* arcaded parapet around great hall, *above right.*



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Manorbier, and Pembroke. Carew and Manorbier were built by Gerald de Windsor, a Norman who married a local girl, Nest, daughter of Prince Rhys ap Gruffyd. He received the lands as part of her dowry from Henry I, with whom this famous beauty had been more than a little friendly. Carew and Manorbier were residential castles, rather than fortresses, and designed for the kind of hospitable largesse popular in those days.

Manorbier, the more romantic of the two, is a true model of a Norman baronial residence with its moat and drawbridge, and neighboring church, mill, dovecote, pond, parks, and groves. The castle is on a rock in a valley that looks over a little inlet and out to sea. Although privately owned, it is open to the public from April 1 to September 30, a time of year when the gardens within the walls are at their best.

Carew, on a grander scale, was remodeled and improved by Nest's descendants and had its heyday during the reign of the Tudors: a three-day tournament held in 1507 for Welsh knights and their retinues drew 600 guests. You can get an idea of the scale of the entertaining from the remains of the banquet hall with its enormous mullioned windows, the work of the Elizabethan Sir John Perrott. Near the castle entrance is an even older symbol of Welsh history, a Celtic cross of the ninth century, decorated with interwoven scrolls and inscribed in Latin to "Maredudd the king, son of Edwin." Carew can be seen weekdays (and Sundays during August) for a small fee.

Pembroke, west of Carew, was the first and most formidable of the Landsker fortresses, and for centuries the seat of the Earls of Pembroke and the center of power (one Tudor king, Henry VII, was born here). Ruined but partially restored, the castle is famous for its Wogan, a natural limestone cavern 50 feet underground with a subterranean passage leading to the harbor, and a huge circular vaulted keep with walls 75 feet high and 19 feet thick at the bottom. Pembroke Castle is open to the public; admission is about 14 cents.

After Pembroke, other castles (and there are more in neighboring Carmarthenshire) would be an anticlimax. This is a natural point at which to turn back toward England, stopping overnight at the Belgrave Hotel in the medieval town of Tenby, now a lively seaside resort. Little remains of Tenby's castle, but there are many Georgian houses and a Tudor merchant's house on Quay Hill, owned by the National Trust. You can find woolen honeycomb bedspreads in the old market, pottery in the Tenby Pottery Shop on amusingly named Upper Frog Street. A short ferry ride away is Caldy Island, where Cistercian monks live in a Norman Abbey, tend their flower and vegetable gardens, and make perfumes, potpourri, and woven fabrics that are sold in town.

From Tenby, you can take a different route back by driving to Cardiff and crossing the Severn to Bristol, Bath, Stonehenge, and then on to London by Route A30 through some of England's prettiest countryside.

* * *

For additional information on Wales, write to the British Travel Association, 680 Fifth Avenue, New York, N. Y., 10019.





Carew Castle, part Norman, part Tudor, was built on a rectangular plan, with a tower at each angle and a gatehouse on the east.

Pembroke Castle, a large, impressive fortress and the first of the Norman strongholds in southern Wales, looms over the Pembroke River on one side; the other side faces the town.



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TERMITES *continued from page 52*

How can I be sure of picking a good termite-control company? This is an important question, since the termite-control field is itself infested with fraudulent operators. As with any other household investment, you should deal with a well established firm. Size and local or national reputation are both good guides, and a quick check with your local Better Business Bureau will eliminate much anxiety. But to proceed with complete confidence, you should be aware of what a reputable operator's services comprise, of what he can and cannot do.

No legitimate termite operator pretends he can eliminate termites forever; he is not, in the commonly understood sense, an exterminator. His objective is to place a barrier of toxicant beneath and around your house through which termites cannot pass. Those isolated above this chemical barrier die for lack of moisture; those below it are cut off from their food supply and will be forced to move elsewhere.

A reputable termite company will furnish a contract which provides for establishing the chemical barrier, for any necessary structural alterations, and for dollars and cents protection against any future termite damage (up to any sum varying from $5,000 to $25,000, depending on the operator). He will also, through his written contract, guarantee the contents of your house against damage, and he will reinspect the premises at least once a year.

Should I expect a full explanation of the termite-control man's strategy? You certainly should, because a description of the work to be done is another form of protection against fraudulent operators. A conscientious contractor will make certain a chemical barrier chokes off all possible entrance areas. He will treat the ground around and under your house by applying the toxicant with special pressurized equipment. He will also, when necessary, drill holes at close intervals in foundation walls and concrete slabs in order to inject the toxicants that ensure the integrity of the chemical barrier. Finally, he will make all necessary repairs, and leave your house sound and uncluttered.

How much should termite-control treatment cost? The national average for treating a single-family house is in the neighborhood of $165, according to one nationwide termite-control company. But this figure does not really reflect the wide range of conditions encountered. If, for example, a considerable amount of structural damage has been done, or if the construction of your house is unusual, the termite-control man's price will of necessity be higher. Too, there are normal regional differences in cost that may affect your expenditure.

How much inconvenience will a termite-protection treatment cause? As a rule, practically none. Where damage (by the subterranean type) is minimal and the infestation light, treatment will require the efforts of one or two men for a day or so. Obviously, if damage is great, structural repairs will take more time. If you are unlucky enough to attract the dry-wood variety of termite, however, you will need to vacate your home completely while total fumigation is carried out.

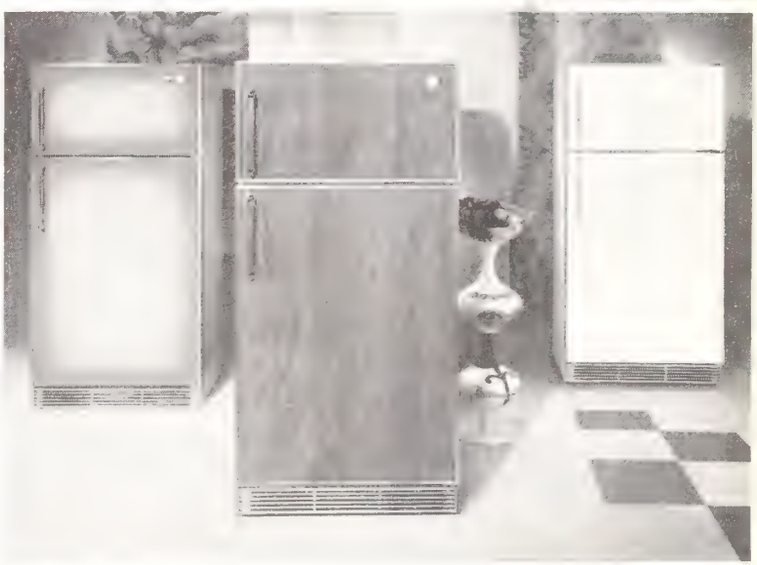
Can I buy protection against possible future termite damage? Yes. Whether or not you have had a termite infestation, you can contract for annual inspections *and* control. The average national rate for such service is less than $20 a year, but varies according to local conditions.

When buying a house, new or old, make sure the property is termite-free. Nearly every state requires that a termite inspection be made before a house changes hands.

If I'm planning to build a new house, can I have "built-in" termite protection? Termite control is easiest and best achieved *before* a house is built. For a relatively small sum, the ground on which your house will stand can be pretreated with the necessary toxicants. Most good builders in heavy termite regions will pre-treat the site. But don't take it for granted. Insist on this service. The FHA requires pre-treatment, but this again is a requirement that depends for its enforcement on regional FHA alertness. So always ask before buying a new house.

* * *

If you would like additional information about termites and termite control, prepared in booklet form by leading termite-control companies, send your request to House & Garden Reader Service, 420 Lexington Ave, New York, N. Y., 10017.



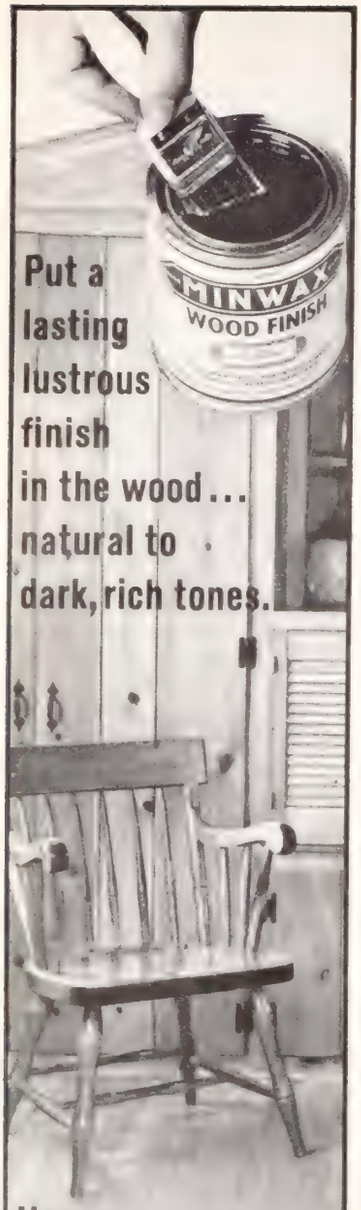
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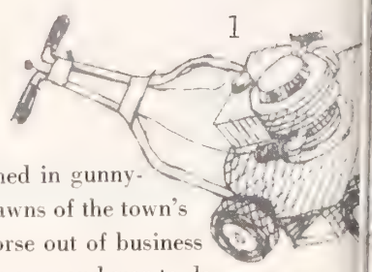
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SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."



THE POWER EXPLOSION



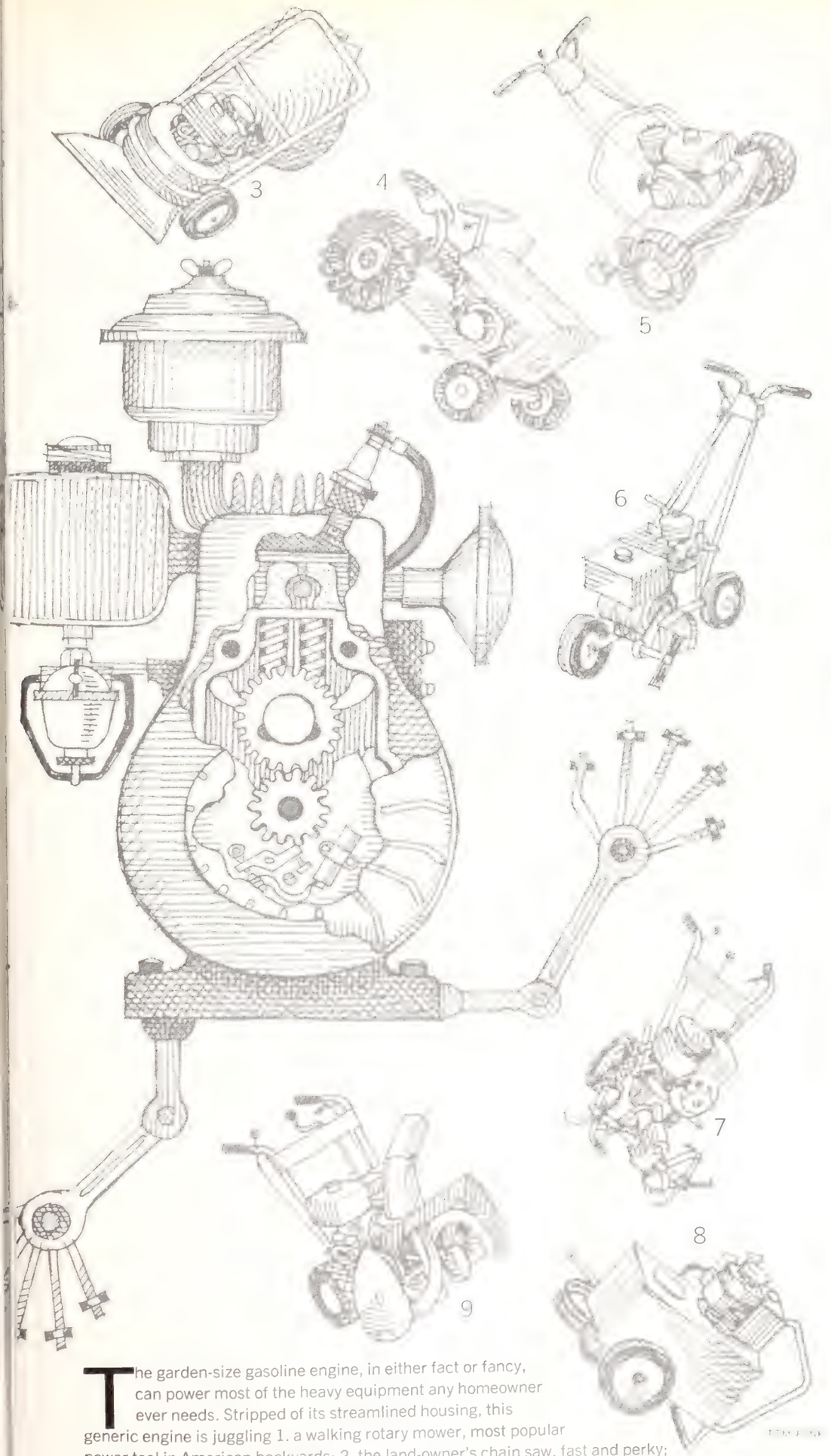
Remember the patient horse? Only yesterday, his hooves swathed in gunnysacks to protect the turf, he used to draw the mower across the lawns of the town's leading citizens. It took one world war to put that particular horse out of business and enclose his power in an iron and steel package. Then it took a second war to develop the shopmen's skills so that they could make motorized tools—especially power mowers—part of the householder's vocabulary. In anything like its present shape and status, the power plant that has taken so much of the drudgery out of landscape care is barely a generation old. Indeed, the gasoline engine of the late nineteen forties, *opposite page,* looks essentially very much like today's engine that is hidden away under a streamlined housing. You will, with luck, never see it exposed in quite this way, with its fuel tank and pump, its air filter, its spark plug, its muffler all projecting from the crankcase like warts on a frog. Least of all will you ever see its connecting rods flexing nut-and-bolt fingers to juggle mowers, saws, sweepers, tractors, tillers, and the rest with apparent ease. But how the package has changed, and how its functions have proliferated!

The power explosion spawned by World War II put a new face on garden upkeep. In the following years, small engines like this one removed all the heavy labor from even the largest backyard—not to mention the small ones. They have been so refined and developed as power mechanisms that they can be started by your grandmother and operated by your grandson. If a horsepower race has developed in certain kinds of mechanical equipment, at least operating noise levels have been reduced proportionately, new ways of performing old-fashioned tasks have been perfected, and new functions, unthought of twenty years ago, have been added.

Anything like reliable figures about the prevalence of home-style power equipment are lacking. But the number of motorized lawn mowers of one type or another runs into the tens of millions. Cultivators and tillers probably rank next numerically (not counting farm-size models) and the accretion of backyard tractors now amounts to tens of thousands annually. Regionally, the snow blower is becoming a recognized member of the suburban family of equipment. And even such esoteric devices as lawn vacuums, power sprayers, and chain saws are available at the corner store. Therefore, a few sensible questions arise:

Are all these power tools necessary? Once a piece of household equipment for either indoor or outdoor use has proved demonstrably useful, it soon becomes indispensable. Certainly the time saved by power equipment in the garden can be put to good use elsewhere. Tractors, which most homeowners do not really need, are most often in the same class as high-fidelity radio components, pleasure boats, and sports cars: you don't need them, but they can be a joy.

Do power tools do the old jobs better and are they safe to use? Along with engines that are quieter and start more easily go cutter bars and reels that can manicure a lawn as few hand-propelled machines were ever able to do. Until fairly recently safety was shirked in the interest of performance, but now safety is receiving the honest consideration of most manufacturers. Safety guards around cutting parts, better balance of the machines themselves, automatic controls that either stop or inactivate the machines when manual guidance fails—these are but some of the factors that are no longer being ignored, especially in lawn-mowing equipment. As the use of power equipment increases, so does the awareness of its possi- (*Continued on page 202*)



The garden-size gasoline engine, in either fact or fancy, can power most of the heavy equipment any homeowner ever needs. Stripped of its streamlined housing, this generic engine is juggling 1. a walking rotary mower, most popular power tool in American backyards; 2. the land-owner's chain saw, fast and perky; 3. a vacuum sweeper for leaves, paper napkins, grass clippings; 4. a baby tractor, strong as ten or more horses; 5. a walking reel mower, daddy of small power cutters; 6. a lawn edger, for perfectionists; 7. a tiller-cultivator, the backyard gourmet's friend; 8. a motorized spray tank, for orchardists and arborealists generally; 9. a snow thrower, newest mover and shaker in winter landscapes. Of course a tractor can draw or push or carry the active principle of most of these tools. Choose any six and your landscape will be beautifully cared for.

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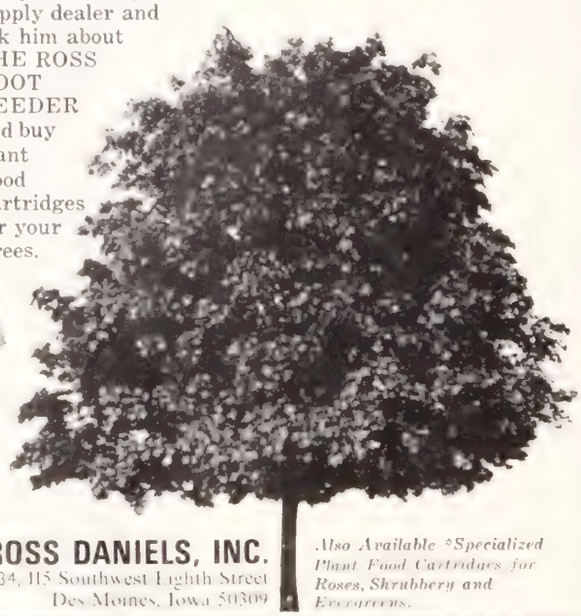
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bilities (with risk of accident among the possibilities). So rules have been promulgated by the industry, standards have been established, warnings conspicuously displayed on the equipment itself. Enclosures for moving parts serve the more important purpose of keeping toes away from blades, fingers out of wheels and gears, clothing away from oil and grease. And if penalties have not been provided for failure to meet standards, competition will take care of the situation.

Is modern landscape-maintenance equipment well designed? On that score, we have little to say. Streamlining comes and goes—as if a streamlined housing made any difference to a machine incapable of going faster than three miles an hour! Clutter at least is currently regarded with disfavor and the good old reds are holding their own as favorite colors. More encouraging perhaps than design is its cousin, quality. Once glossed over in the power equipment field, quality is now respected by all but the fly-by-nights, a few of whom will always be with us. Perhaps not surprisingly, the best engineered and best built equipment also appears to be inherently the best designed.

How long will a good power tool last? There is no pat answer. Appearance is but one rather undependable criterion, as is price. Lawn mowers in the upper tier of price ranges for a given type of mower will, however, last at least a dozen years of regular duty if given an annual checkup. In the mid-range, expect at least five years before the trouble of making repairs becomes too burdensome. Bargain tools may last a full season of home-style use, or they may not. We could devise a rough rule of thumb on the basis of some experience and a little paper work: allow $30 to $40 a year for each year of the power lawn mower's life expectancy. (The difference between an inexpensive mower and a good one may lie in the quality of work it turns out and the lack of trouble you will have keeping it in good order.) Regardless of inherent quality the yearly cost of the mower will vary surprisingly little.

Simple tractors, with a mower attachment, will cost approximately two and a half times as much (we said it was a rule of thumb). All the other landscape implements are intermediate—in both cost and the needs they fill. Some people can put one to the most productive use, some another.

How do you select power tools? First, evaluate your needs—a rather casual process these days, since power mowers are taken for granted and tractors are rapidly invading the realm of sporting goods. But if you have a home orchard, a power spray rig may be godsend number one. If you are a vegetable fancier, a cultivator will seem all-important. If you make a point of entertaining on your lawns and terraces, a power vacuum sweeper will prove itself virtually indispensable, although you may not believe this until you have actually used one for a season or two. Whatever you need, however, the sources for obtaining the tools have not changed essentially in many years. Some of the most reputable manufacturers sell solely or chiefly through franchised dealers and distributors. Others with established dealer organizations also sell through hardware stores, department and chain stores, and garden centers. The less well-established brand names are found in the discount houses as well as the usual garden-supply outlets. In the latter cases, service is seldom provided after purchase. Or if service is provided, it is often inferior to the point of frustration. The familiar answer is still valid: the best brand to buy is one handled by the most reputable dealer in your community. A brand that has returned a fair profit to a reliable store for ten years or more is likely to prove a safe investment for you.

How much upkeep do modern power tools require? The first need is for careful attention to fueling, lubrication, and minor adjustment routines—most of which you can well take care of yourself. The second requirement is for regular sharpening (for mowers) and engine checkups once a year. If you have taken care of your routine, the work you ask a mechanic to do will not be taxing. If, for example, you "run out" or drain all fuel from the tank and carburetor at season's end (as you should), your mechanic's task will *not* include replacing fuel lines and carburetor parts come spring. If you dress your rotary mower blades with a file each time you use the machine, you may not need to replace a blade more than once a decade. If you keep your tools under cover (not a plastic wrap, which can trap moisture, but in a reasonably airy garage or tool shed), you will double the life of your tool, or halve its annual maintenance cost.

Where does the law of diminishing returns set in when it comes to using power tools? To that ques-

tion there is no complete answer. The average household can profitably use a power mower. The garden enthusiast may prefer to use no other power tools at all, or he may regard mechanical virtuosity as pure pleasure. In that case, he will no more object to paying a thousand dollars for a tractor strong enough to push a stone wall down than someone else would object to owning a boat, building a swimming pool, or joining a country club. If you accept the idea that husbanding a decorative landscape is a worthy objective in its own right, then no criteria in the world apply—except those of personal inclination or, as a last resort, common sense.

TAMING THE WILD AZALEAS *continued from page 141*

cold and unbroken winds are intense, most of the wild azalea species, native and foreign, together with many of the proven hybrids and varieties, may be successfully established at the edge of shrubbery borders, in the shady lee of house walls. That they lend themselves to massing—especially the more "sophisticated" descendants of the wild ones—is proved by landscapes such as the Weisners have created on the piney slopes of their Georgia ravine (turn to page 140).

The species should be chosen with care in order to obtain a good combination of spring colors—one suited to the landscape in which they are to appear and to your own taste. Buy them in full flower if you can, and either with a wrapped earth ball or in containers, so they may be transplanted without check or shock. Give them a humus rich soil, which need not be especially deep, since all rhododendrons are shallow-rooted. Cover the earth around them and over their roots with a light leaf mulch, which should be left on in the autumn and renewed annually if natural leaf fall does not take care of the cover. See to it that they do not lack for water during the summer, when root competition from surrounding trees may be severe. Above all, unless you wish to achieve an effect of massed or drifting color, do not crowd the plants. Their free, open, and always graceful growth habit is most appealing when the placement is so casual as to seem natural.

The flowering time for azaleas ranges over at least four months, with one species picking up as another leaves off. The earliest native to flower anywhere in eastern United States is *R. nudiflorum*, called Pinxter flower, whose papery pinkish blossoms, opening well before the leaves, are among the loveliest foils for the yellows of the earliest daffodils that open coincidentally. It flourishes from Massachusetts to Louisiana, surviving both deep winter cold and heavy summer heat. The latest to flower is probably *R. prunifolium*, the plumb-leaf azalea of the far south, which regularly flowers there in July, sometimes producing its apricot-red blossoms as late as August or September.

In between these two, more or less in order of blossoming, are such fine native species as *R. vaseyi*, with a range as great as any; *R. atlanticum*, white tinged with pink, native to the midsouth; *R. canescens*, the white or pink sweet azalea of the far south; *R. speciosum*, the pale red Oconee azalea, also of the far south; *R. roseum*, originally from the Blue Ridge Mountains and now spreading north and south; lovely blush-white *R. arborescens*, its tubular flowers coming after the leaves; *R. austrinum*, the lovely yellow Florida azalea of the deepest south; *R. calendulaceum*, the vivid flame azalea that is as close to red as any native species and that is found everywhere between Pennsylvania, Ohio, and Georgia; *R. viscosum*, the white swamp azalea of the north and mid-south, blooming into July often as late as the first flowers of *R. prunifolium*. Most of these species appear naturally with flowers of varying shades of the basic color. In addition, many of the species appear to have hybridized naturally. Some, of course,



The "royal azalea" (Rhododendron schlippenbachii), has the biggest pure pink flower of them all.

Continued on the next page

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TAMING THE WILD AZALEAS *continued from preceding page*

have been developed by plantsmen. Seen one with another, all exhibiting the plant growth habit and foliage characteristics of the predominant species, they constitute a wondrous collection of shrubs.

Two non-native species, which cannot be overlooked, are so splendid in the time and color of their flowering that few people have ever tried to improve upon them (none successfully). *R. mucronulatum*, whose papery purple-rose petals are the earliest of all, comes from Korea. *R. schlippenbachii*, the "royal azalea," is found in several parts of Asia; its huge pink peerless flowers open along with the leaves in mid-spring.

It is doubtful that any private woodland, or any garden other than one maintained by a horticultural institution, could boast more than a score of the many variants in flower at any one time. The National Arboretum has a remarkably inclusive collection of native as well as exotic species, hybrids, and horticultural varieties, including literally hundreds, both evergreen and deciduous. The still evolving Callaway Gardens, at Pine Mountain, Ga., is building up a collection in a wooded setting that will have few equals when its plantings, drives, and paths are fully matured. Other fine collections are at Biltmore, Asheville, N. C.; in the gardens of Winterthur, Wilmington, Del.; at the Morris Arboretum in Philadelphia and in Boston's Arnold Arboretum (near the northern limits of garden hardiness for most azaleas and rhododendrons).

Some garden centers will carry in stock one or two of the more dependable or familiar wild species—along with the more flamboyant bright-colored evergreen types that you find everywhere in rhododendron country. A few good nurseries may be able to supply upwards of a dozen. And from one or more specialists it will be possible to obtain all those mentioned *above*.



R. Canescens, the sweet azalea of the south, opens early blush white clusters.

TRANSPLANT YOUR HOME *continued from page 149*

guests who had been under the delusion that Americans had no past, no folkways, and never made anything with their hands. The wife of a news magazine correspondent stationed for two years in Moscow told me her grandmother's big wooden dough bowl, which she used for salad, was not only a poignant reminder of her New England childhood, but enormously impressed her Russian guests. A State Department wife was astounded at the attention showered on her old wooden butter-ball paddles and pewter mugs. Another who had had the courage to ship her American antiques to Tokyo, said they had made a tremendous hit with the Japanese.

Food for the ear is important, too. Even if you say good-bye to your TV set (you'll probably have to anyway, since it's not likely to work wherever you're going), pack your records, especially records of American music—not only jazz, but musical comedies, folk songs, and more serious works from Charles Ives to Leonard Bernstein. Whether you're headed for Brussels or Karachi, they will be a special treat for local guests, and even if they are not your favorites at home, they will take on new meaning after a spell overseas. My husband, an Upstate New Yorker, counts as one of the memorable Sundays of his life the one he spent

Continued on page 217

Notes for April gardeners

With the onset of spring comes the first report on the quality of your garden stewardship



First weekend

Always the best plant. The quality you bought at the nursery last season will show up now. And the quality you buy this spring may show up forever. Within a given plant species in a given price range (and from nursery to nursery prices can vary greatly) you can pick a gem or a lemon. Obviously, it behooves you to pick the gems. If you have near you a reliable nursery—preferably, of course, one that initiates or "grows on" its own material—the task will be relatively easy. Adopt the same show-me attitude that rules in the supermarket when you thumb the end of a cantaloupe or tap a squash. In the nursery you draw aside the branches of a tree to examine the attachment to a trunk or the straightness of the leader. In a bush, you look for symmetrical growth, or for good bud initiation (if the plant is in bud), or even for the quality or color of the flowers if flowering has begun. Naturally any tree or bush that is ready to flower should be purchased either "container grown" (in pot or tin can) or B&B, (balled and burlapped—i.e., dug and wrapped in a tight earth ball). In either case, the plant may be moved without undue risk, even when in full flower.

If you are not familiar with the best characteristics of the species or variety you are about to buy, ask the nurseryman (if you know his word to be dependable) or look up the essential points in a good reference book. If you are ordering by mail from a catalogue, your choice among individual plants will be limited to the options catalogued. That is to say, an improved variety or an individual specimen plant may be specially noted (perhaps at a special price). This may be the preferred choice; depending on your estimate of the dealer's reliability.

The basic point, of course, is to pick the best plant you possibly can under the conditions of purchase that prevail. Make a casual choice and you can blame no one if you get a casual result



Second weekend

Lawn curb. When we are not trying to make our turf grow more vigorously, we are trying to restrain its growth. The principle of checks and balances seems to cover lawn care (or would the legal term "adversary system" seem a more appropriate term for what applies during the season?). Fortunately, however you define it, there is a solution to the pulling and hauling that goes on between the plants that will not thrive where you want them to and those that grow where they shouldn't. To each his own. So place a plastic or metal edging strip between the turf, where you want it, and the garden, where you don't. The best and only permanent metal curbing material is rolled steel, of substantial thickness. But such material is costly (about $2.25 per running foot, delivered and laid). You can move the decimal point two places to the left on that cost figure for corrugated aluminum or plastic strips. Both are durable enough, but the first, being light in weight, will bend beneath the tread of a good-sized cat, while the other tends to crack when trod on, especially in cold weather. The answer, obviously, is to set the strips deep enough so that they either will not get bent or, although bent, will not become unsightly. The difficulty, judging by the usual results, lies in cutting a slot deep enough to accommodate the strip throughout its length. One small stone in the cut, or a crossing root, can prevent the curbing from attaining the proper level without a bend or break on the upper edge. So here is a suggestion that works, albeit somewhat clumsily. Make the principal cut with a sharp half-moon edging



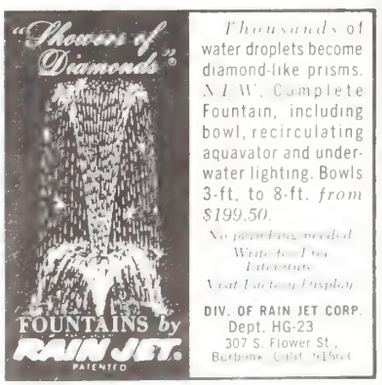
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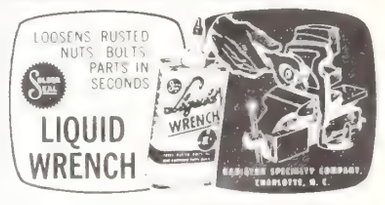
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tool along the line you wish to follow for the season (or until you change your mind). Then, just to make sure you have a clear, clean, deep, wedge-shaped cut, follow the edger's spoor with a hand ax whose edge is expendable. (Do this when the soil is moist and your slot will stay open.) Now when you unroll your edging material, it will slip easily into place, to whatever depth you wish. A second set of swipes with the back of the ax will chung the earth up against the curb and your job is then completed.



Third weekend

Azaleas for groundcover. Usually the shoe is on the other foot, and you think about the groundcover plants that would go well with azaleas. But right now daffodils should be reaching their peak in most temperate gardens, and while the first show needs no background cover of other plants, when the flowers are gone and the foliage begins to brown, relief will be needed, despite the other bulb flowers you may be blessed with in May. So we suggest azaleas—the mid-spring deciduous species—as groundcovers. Azaleas are not, of course, groundcovers in the strictest sense of the word; they don't creep, crawl, or trail. But when scattered through any planting, especially in the light shade of burgeoning woods, they will certainly take your mind off the fading bulbs. Then they will take over the burden of beauty on their own (and you may have to find groundcovers for *them*). One thing at a time, however.

In general, the wild azaleas, particularly the American ones (page 141), are too tall when mature to play second fiddle to spring bulbs. When they are small, say 18 inches high and as much in graceful spread, they are groundcovers of the daintiest and most satisfying sort. One caveat: don't plant them too close together. Set them in small groups (one to three plants each) casually spaced through the area concerned. Eventually the bulbs may encroach on the azaleas' roots. But by that time the bulbs will surely need division and the azaleas may be large enough to outgrow the groundcover status.

Reading notice. A.G.L. Hellyer, editor of Britain's *Amateur Gardening*, has teamed with watercolorist Cynthia Newsome-Taylor to produce *Shrubs in Colour* (Doubleday, $8.95)—altogether a lovely book. The line drawings of G. R. Kingbourn are informative rather than pretty, but the color work is splendid and the text useful. Made in and for Britain, but at home on any American reference shelf.



Fourth weekend

What price barbecue? How many times in a summer do you roast a whole ox on your terrace? For that matter, how many times do you need a big bed of coals for any kind of outdoor cooking? These questions are of course purely rhetorical, designed especially to sing the praises of the small, neat, virtually rustproof, cast-iron hibachi. Assuming you come to share our enthusiasm for the little hibachi (either the single, 12-hamburger size or the double 24-burger model), you still must have access to its firebox and cooking grid without excessive squat-bend-stoop. Our solution: six concrete blocks, 8 by 8 by 16 inches, with finished ends and, in two cases, finished tops. Lay these, two and two and two, with long axes alternating at right angles. On top of the sturdy (300 odd pounds), inexpensive ($2 to $2.50) pedestal you rest your hibachi. The cooking top will be just over 30 inches from the ground—a good working height. And you can leave it out in all weathers without making a holy spectacle of it. You can cement the blocks in place with prepared mortar mix if you like; or you can leave it with dry joints. It will not blow away in any case.

Book note. Jerald P. Stowell's *Bonsai: Indoors and Out* (Van Nostrand, $4.95) is the simplest and most straightforward of the books that has so far been written on the subject by someone who knows exactly what he is talking about. While not the most exhaustive work on the subject, it is among the least exhausting. Illustrations are clear and helpful. Mumbo jumbo is blessedly absent.

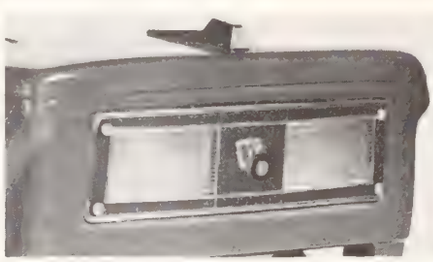
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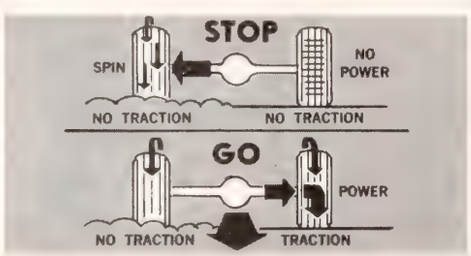
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FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.

BUILDING INFORMATION

Materials and equipment used in H&G's Hallmark House for 1967

(see pages 125–139)

Structure

Foundation: Concrete slab laid on the ground and steel reinforced.

Exterior of house

Walls: Masonry walls of concrete block with ¾-inch white plaster applied to outer and inner surfaces, and cornices of antique Mexican stone. Wood trim treated with bleaching oil and stain by Samuel Cabot, Inc.
Roof: Built-up roofing (layers of asphalt and bituminous coating) topped by gravel applied to ¾-inch wood decking.
Windows and Doors: Wood frame swinging and sliding windows and doors, made to order by Superior Woodwork Co. Antique wood front doors imported from Mexico.
Insulation: 2-inch-thick perlite "Fesco Board" by Johns-Mansville applied to roof decking.

Interior of house

Walls: ¾-inch white plaster applied to concrete block. Glazed tiles on walls of kitchen, breakfast room, flower room, and bathrooms.
Ceilings: In gallery and dining room, Mexican brick vaults; in living room, matched railroad ties supported by heavy cross beams; in game room, cypress barn siding supported by cross beams; in bedrooms, wood strips in herringbone pattern supported by cross beams.
Floors: In living room, unpolished *cantera* stone from Mexico; in all other major rooms, terra-cotta-color paving tiles from Mexico.
Lighting fixtures: Handmade in Mexico of brass and iron.
Hardware: Handmade in Mexico of brass and forged iron.
Interior paints and stains: Bleaching oil and heavy body wood stains on door and window trim and ceiling materials.
Plumbing fixtures: Sinks in kitchen and pantry areas by Elkay Manufacturing Co. Bathroom fixtures by American-Standard.

Mechanical equipment

Heating system: Two-zone heating and cooling system and auxiliary air conditioner in guest suite. First zone, family bedroom wing: forced warm air heating and cooling plus radiant hot water heating in floor slab. Second zone, consisting of other wings of house: forced warm air heating and cooling. Air-conditioning equipment by Lennox Industries.
CONTRACTOR: Sol y La Luna Construction Co.

HALLMARK HOUSE *continued from page 126*

The exterior entranceway is a lawn-and-stone courtyard, formal as a Spanish gesture, and dominated by a massive 9-by-12-foot double door brought from Morelia, Mexico. The doorway opens into the handsome avenue-gallery which is furnished with carved cabinets, paintings, and sculpture. The gallery walls rise spectacularly high and support a series of remarkable vaults. These are the traditional Mexican *bóvedas* made of Mexican brick mortared into position without supports. Two Mexican masons were brought to San Antonio to do these unusual ceilings since the local masons were unfamiliar with the centuries-old technique.

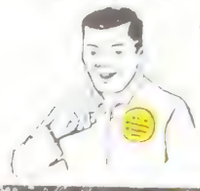
A fascinating aspect of the Steves' house is the attention that has been paid to ceilings. In contrast to the low, flat ceilings of today's contemporary houses, each room has a ceiling that is high, decorative, and individual—of vaulted brick construction or supported by heavy carved beams of textured and weathered wood.

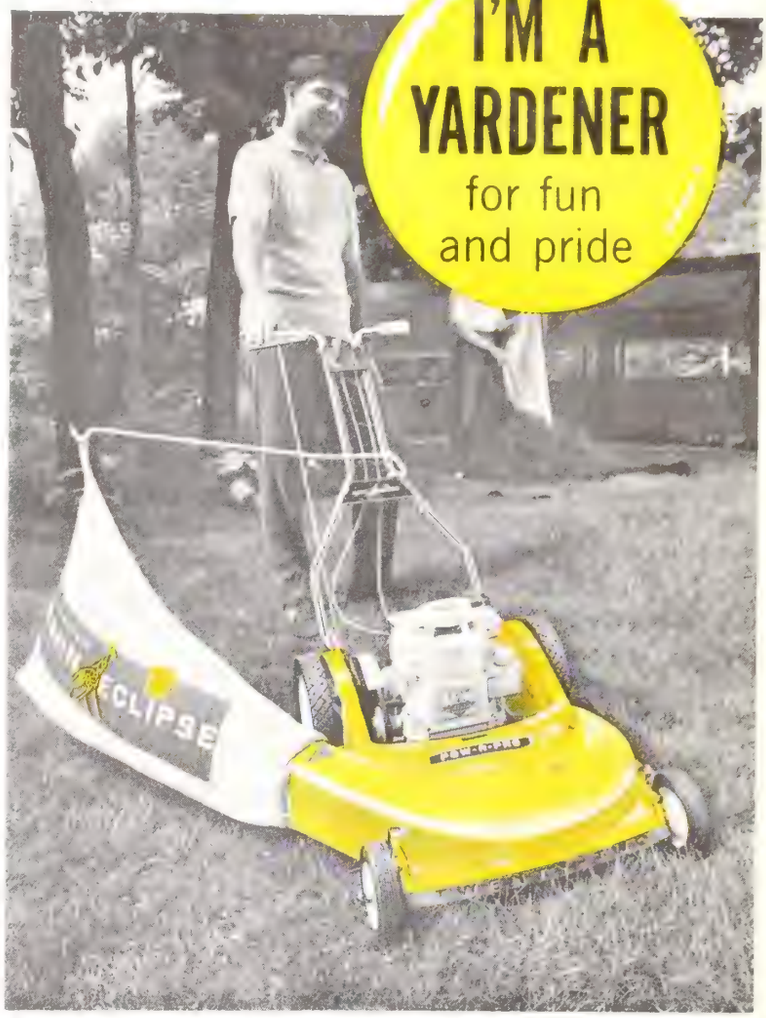
Entering the avenue-gallery through the massive doorway, one still has the impression of being out-of-doors because one wall of the hallway opens, via glass doors, upon the main patio. In the patio are handsome stone columns and archways brought from the Mexican ghost town of Marfil, and a large carved Churrigueresque fountain. The patio furniture includes Colonial benches and the traditional pre-Hispanic pigskin-covered chairs and tables, called *equipales*.

Farther along the corridor is architect O'Neil Ford's first "flag"—the living room. The textural motif here is hand-hewn stone and time-stained wood. The grayish-pink *cantera* (stone) floor was quarried near Querétaro, Mexico, and this motif is used for the carved fireplace of the same stone, and by the unusual spiral stone

Continued on the next page

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HALLMARK HOUSE *continued from preceding page*

stairway. In keeping with the large dimensions of the living room, the impressive ceiling consists of the hand-hewn railway ties which came from a Texas hill-country railway abandoned a half-century ago. The furnishings in this room represent a cross-section of Spanish Colonial: fanciful chests, carved chairs, a coffee table fashioned from a tailor's work table, and hand-loomed draperies from Mexican weaving centers.

The dining room, with its marvelous ceiling, a shallow arch of *bóveda*-bricks, is spacious and simple. The floor, of cathedral-size beige tiles from Saltillo, and an eighteenth-century stone plaque give the room a regal air. A handsome, verdigrised, copper candelabra hangs above the large walnut dining table which was made over a hundred years ago by a carpenter on a ranch near Durango. Even the dinnerware complements the other furnishings; it is the hard-to-get, richly green-glazed ceramic from Patamba, Michoacán.

The Mexican feeling is also carried over into the modern kitchen with beige tile floors and decorated Puebla (Talavera style) wall tiles—and to the adjoining breakfast room (which also serves as a barbecue and buffet area for the swimming pool-patio which it opens to). Hand-decorated yellow-and-tan Dolores de Hidalgo tiles face the barbecue grill and the ceiling is constructed of unstained spruce slats set in the Tarascan Indian herringbone pattern. Tables and chairs are the provincial spool style.

The game room, also opening upon the swimming pool-patio, is both a dramatic museum of Mexican indigenous arts and a spacious informal living room. One wall of illuminated deeply recessed shelves houses exceptional examples of Metepec clay figures made famous by Diego Rivera, gay circus-like ceramics from Acatlan, the Persian-like decorated animal and bird figures of Jorge Wilmot and the Tonala potters. The space is designed to accommodate changing exhibits of the numerous folk-art treasures collected by the Steves. The ceiling again reflects Mr. Steves' fascination with wood textures: naturally weathered cypress planks were taken from a hundred-year-old barn belonging to the family. The informal furniture includes Mexican wrought-iron and mesquite tables, sofas with Moorish-style wood tracery.

From the game room, transparent window-doors open to the swimming pool-patio. Water pours into the pool from typical Mexican stone *canales* or waterspouts. The massive grillework wooden gates separating the patio from the garden beyond once graced a Mexican village jail. In lieu of the contemporary poolside furniture the Steves have adapted Mexican articles: wrought-iron chairs, tile tables, and a unique parasol of the type used to shade market displays in San Miguel de Allende.

At the far opposite end of the avenue corridor two "flag" wings contain the family living areas: the master bedroom with its two spacious dressing rooms and baths; the three bedrooms and baths for the three Steves boys. In each room the rich Mexican Colonial motifs are continued: ceramic floor tiles, beamed ceilings, carved stone fireplaces, and Mexican furnishings. Occasionally the handiwork of a Mexican artisan is utilized in novel ways: a wrought-iron gate or a finely carved door become the headboard for a bed; a bathroom washbasin is cleverly fashioned from a large hand-hammered Santa Clara del Cobre copper pot. Or, a Mexican touch is given to mass-produced American products: the standard American plumbing fixtures used in the bathrooms were taken to Monterrey and given a Mexican gold plating.

OFFBEAT WINES *continued from page 183*

Dessert and after-dinner drinks present no problems for two people. Sweet, heavy wines—port and Madeira—can be kept open for much longer than table wines without spoiling. Even some light sweet wines (like the trockenbeerenauslese I mentioned) keep quite well in the refrigerator.

Liqueurs, of course, are the hardiest standbys of all. They come to no harm after years of standing undrunk in the liquor cabinet. For a change from the usual little sticky eggcupful, try your favorite liqueur in a highball glass, poured over lumps of ice. Cointreau is quite magically fresh and orange-like drunk in this way. Traditionally, crème de menthe has always been poured over crushed ice and drunk with a straw, but the on-the-rocks technique is as good, or better because it gives you the benefit of the scent as well.

Personally, I often return to the first wine of dinner, if there is any left, late in the evening, before going to bed. It can be very refreshing—after the richness of the meal and the stronger and stronger flavors which mount up to the black coffee at the end—to come back to the clean, cold drink you started with.

FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.

THE KINDEST CUT

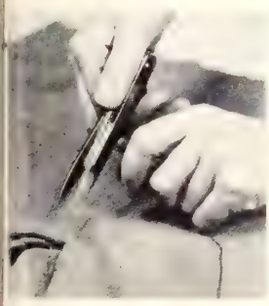
A battery of scissors,
each with its very special function
to ease sewing tasks for both
the novice and
the accomplished seamstress



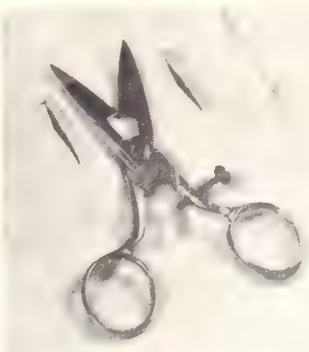
Basic scissors wardrobe consisting of 9-inch pinking shears, 8-inch dressmaker shears, 6-inch sewing scissors, and 4-inch embroidery scissors. Simulated leather case comes in red, green, blue, ivory. $26.95.



Collapsible scissors with clear plastic sheath to carry in pocket or purse. Made of solid steel with nickel-plated blades, it folds to just over 2 inches. $4.25.



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Buttonhole scissors with a screw and nut that you set to make cut of any length up to 1¼ inches. Nickel-plated steel. $4.75.

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Two types of scissors for left-handed seamstresses: pinking shears, 7½ inches long, $7.95. Cutting shears, 10 inches long, $9.25.

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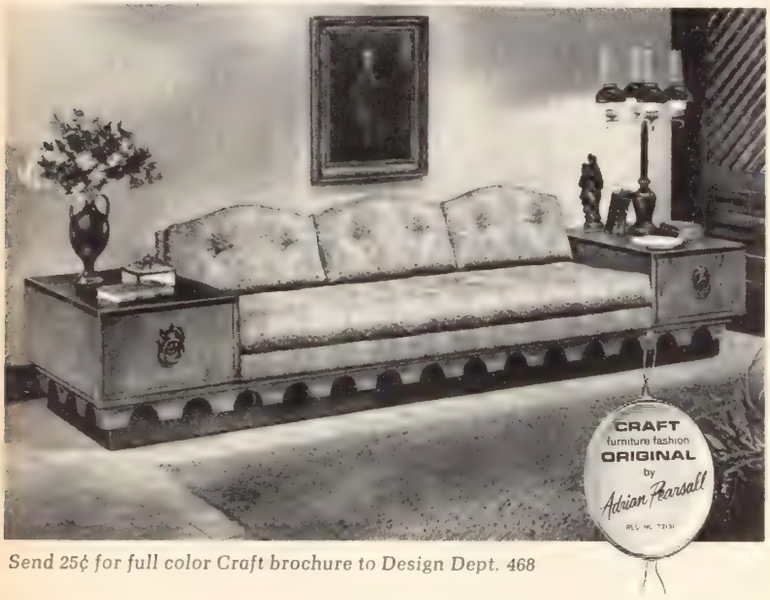
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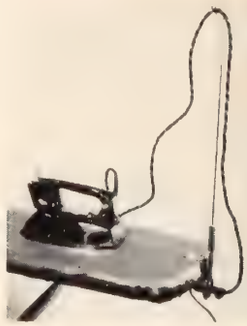
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Needle board, *below*, for pressing velvet, fleece, other pile fabric without flattening the nap. Asbestos foundation is topped with closely spaced non-rusting steel "needles." $15 by Dritz.





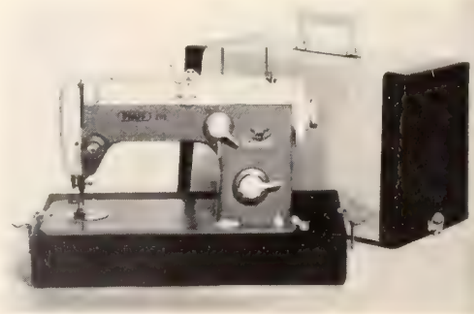
Cordminder, *above right*, with plug-in socket for iron that fastens to ironing board and 6-foot extension cord that plugs into wall outlet. Flexible antenna for iron cord prevents maddening tangles; extension cord lets you iron anywhere in room. Proctor-Silex, $2.49.



Automatic hem marker, *left*, with which you can mark your own hems without a helper. You stand on automatically rotating platform and squeeze rubber ball to make chalk marks. To order, from S. Semler & Son, 514 Madison Avenue, New York, N. Y., 10022, $65.



Battery-operated electric scissors in a plastic case. Cuts through several fabric thicknesses or, with great accuracy, lightweight fabrics that tend to slip. Stewart-Form, $6.95.



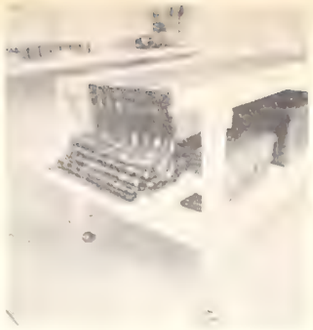
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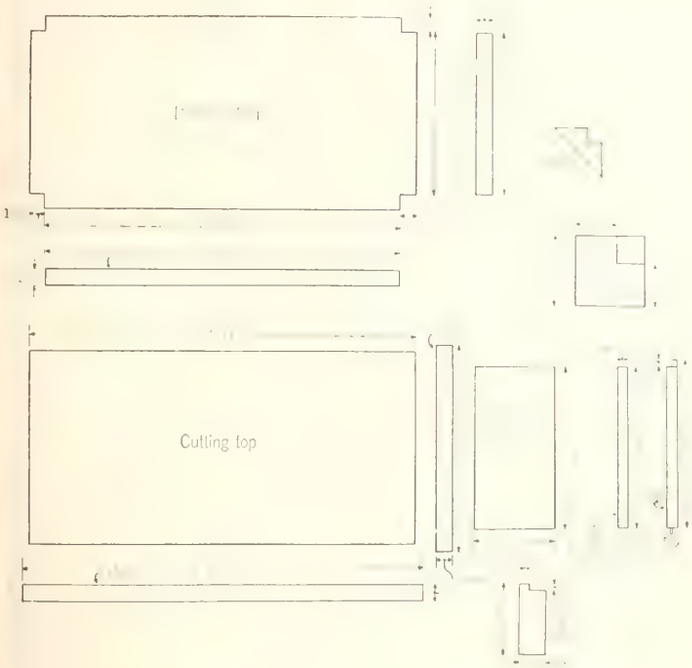
Portable sewing machine (alternate to standard table model) with zigzag operation, automatic embroidery unit. Does two- and three-needle work as well as one.

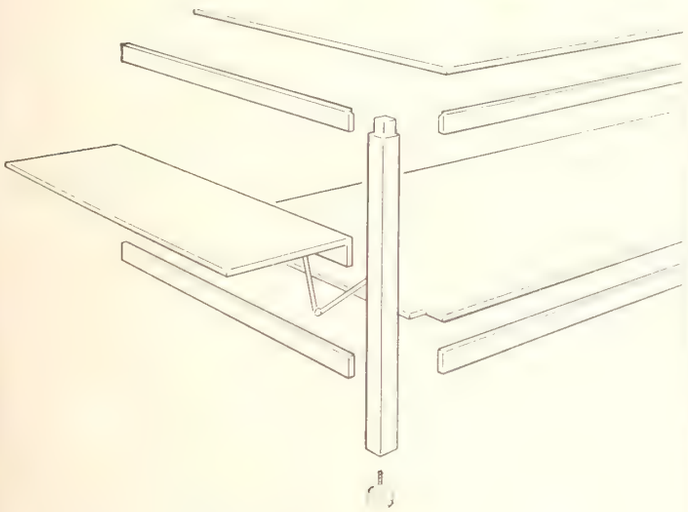
Desk-style sewing table, *left*, especially designed for this machine. Comes in four wood finishes, has three storage drawers. Machine can be attached to table permanently with a few screws. Ultimate Deluxe machine about $339; Coachman table, about $145; both by Pfaff

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Anyone with some experience in woodworking and a reasonably good supply of tools should be able to make our cutting table without difficulty. The key to success is precision in measuring. You may find it hard to come closer than ⅛ of an inch to a 15/16-inch dimension, but do your best.





STEP-BY-STEP INSTRUCTIONS

1. From ¾-inch birch plywood (ask for "good-one-side" grade) cut out bottom shelf and cutting top to exact dimensions. 2. Cut four legs and notch tops as indicated in sketch. 3. Screw bottom shelf to legs and hold rigid with clamps, if necessary, while assembly progresses. 4. Screw edges to bottom shelf. All screws and nails should be counter-sunk. 5. Place cutting top on top of legs and attach with screws. 6. Notch four pieces of edging for cutting top as indicated in profile sketch, and screw to top. 7. Attach fold-out shelves with swing-out metal arms (you will need four). 8. Turn table on side and attach four lockable casters. 9. Turn table back upright and paint—two coats of semi-gloss. 10. Glue 12-by-12-inch vinyl tiles to top. If you should find the tiles a fraction of an inch undersized, adjust space so you don't end up with a wide crack at one end. 11. Score 6-inch grid with felt-tipped pen. 12. Add numbers: paint with stencil or apply press type numbers from a kit and cover with clear lacquer.

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SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."

on a balcony in Bogotá listening to "Songs of the Confederacy."

If you are a nut about gardening, it can be a wildly exhilarating experience overseas. Recently I met a veteran of years of living in Asia who hadn't yet recovered from having to leave a lovingly nurtured garden just when it was about to bloom. Another friend muses about the courtyard pot garden that gave her a marvelously green outlook in a stark and arid land. Also, growing vegetables when you have enough ground can provide you with a safe supply of the greens that might be suspect in the marketplace. I still dream about the perfect heads of lettuce and the world's parsliest parsley that I grew in Cuba, which was the only place I've ever had orchids growing outside my kitchen door. So pack your favorite small garden tools, but go easy on the big mechanical pieces unless you have found out that they are necessary and can be serviced.

If I seem to have neglected basic furnishings and equipment, it was wholly intentional. More first-timers abroad take too much —or the wrong things, or useless things—than too little. Half the fun of moving abroad is acquiring furniture on the spot, then enjoying it when you move back home again. Every foreign service family I ever encountered cherishes things they have had made overseas: chests and tables in Hong Kong, wrought-iron chairs in Peru, contemporary furniture in Chile, carved screens in Kashmir. To some countries, however, you might do well to take springs, mattresses, and pillows, but stick to foam rubber which is less subject to mildew and insect life.

I know a woman who shipped all her carpets to Iran, but that was an extreme case of panic. Many other countries also have wonderful indigenous floorcoverings, ranging from wool rugs to sisal mattings, that are much more suitable and better looking on the local scene than American wall-to-wall. In the tropics, floors are usually left bare.

Linens are another story. In some parts of the world you can't find any bed linens suitable for our kind of beds. And American bath towels are a must. I just sent a whole trousseau of them, on special request, to a Swedish bride who had gone to school here and wrote that American bath towels were the one thing she couldn't match at home. And although every foreign service wife you meet wants to show you the ravishing table linens she picked up overseas, we all agree on the wisdom of tucking in the special cloths and napkins your family always associates with Christmas, Thanksgiving, and birthday dinners.

What about our world-famous American appliances? In countries where human labor is plentiful, our cherished labor savers have a way of becoming a source of acute exasperation. Electric dryers have been known to become "rather expensive clothes hampers," and refrigerators have turned into room-temperature storage space for soft drinks. There are a few exceptions: sewing machines are universally understood (especially if you can latch on to an old-fashioned treadle type) and a joy to have in any of the many countries where skilled seamstresses abound. Women who have lived in Asia say the small hand model or featherweight vacuum cleaners are often more useful than the bigger models and enchant the native servants. Record players, tape recorders, and shortwave radios you will want for your personal enjoyment, but before you have them crated, think about where you are going. We know at least two families who sent their radios to Japan and another who carted a record player to Germany. If you are headed for those countries, better sell your stateside equipment (storage won't help it a bit) and replace it when you get there.

Anything electrical, of course, has to be rewired, converted, or accompanied by a transformer. Without having made a country-by-country check, I think it is safe to say there is not a country in the world that has exactly the same voltage and cycles that we do.

Will moving abroad be good for the children?

To most families assigned to foreign posts, this is the most critical question of all. But to compensate for your natural concern, there are tremendous blessings. Children are the world's greatest ambassadors. When they are old enough to go out and play, they will be the ones who will help you make friends. And they will become the darlings of the servants and tradesmen. Our mailman in South America would not have let a week go by without at least once carrying our giggling two-year-old around the block in his mail sack.

Toys and games will have to be pared down, like all the rest of your possessions, but not, please, on an arbitrary, what-is-easiest-to-pack basis. Don't rule out the big things—a tricycle or scooter can help a lot to bring a strange neighborhood into focus. And don't

overlook the minutia. Jacks, balls, miniature cars from the Five-and-Ten are great to dole out from time to time, not only to your own children, but to neighborhood small-fry as well.

When you get there

You will hardly be settled before you make a dismaying discovery: every American home abroad, far from being a man's castle, is in effect a goldfish bowl. In no time at all everyone in the neighborhood knows what you eat for breakfast, how you wash dishes, how many pairs of socks are in your children's wardrobes. And whatever you do is presumed to be typical of all 195,000,000 citizens of the U. S. While you are living abroad, everything from the objects on your coffee table to the way you pass a plate of cookies becomes a gesture in American foreign relations. It is largely the servants, of course, who broadcast the news—and they do it in as minute detail as our TV commentators report on the private lives of the astronauts.

Must you have servants?

The answer is: probably, yes. Yet delightful as it may sound to have six or seven people to wait on you, when the chips are down, most Americans, having been spared the experience of coping with servants, would actually prefer not to have them around. But, if for no other reason, you will probably need a servant to do the marketing. American commissaries do not exist in every overseas post (or you may not be privileged to buy from them). Even where they do, fresh produce has to be bought every day at a market which opens soon after daybreak. The early comers get the best selection and the best quality, and bargaining over prices is the rule since the vendors are also the original producers. The whole procedure can be great fun, but time-consuming and sleep-robbing.

But why do you need six servants to do what one woman can do at home? The answer to that is: their generally low physical stamina. As a result, many countries have built up traditional divisions of labor as those of American labor unions. In South America, I once had a maid who came in three times a week just to wash the chandeliers and mirrors. If Maria tried to walk the baby, which was strictly Gloria's job, we had a domestic revolution.

Then there is the matter of hours. In some countries, especially in the tropics, the help works in split shifts, coming in the morning, leaving for the afternoon and returning at night. "In India, I had seven," one woman told me, "but if I wanted to run downtown to do an errand in the middle of the afternoon, I would suddenly discover there wasn't a soul around to watch the children."

Some local customs you can't fight, and shouldn't try to. Do not be dismayed by time-honored conventions such as the "cut" the cook expects when he does the marketing. But let him know that you are onto the rules and not to be taken in. A friend of mine while living in Cairo had been studying Arabic, unbeknownst to her cook. Every week he would add up the bills aloud in his native tongue, then give her a much higher total in English. One day, to his dumb wonder, she pointed out the discrepancy. They got along fine after that.

Between foreign assignments, a young consular wife makes a point of hoarding copies of *House & Garden* and certain other magazines. "Before we go off to our next post," she explained, "I'll comb through them all and clip every picture that shows how something is made—curtains, bookshelves, or watercress sandwiches." Like the rest of us, she has found out that it's a great deal easier to convey what you want of servants by a picture than to try to explain it in faltering Portuguese.

In the former colonial countries you will be introduced to two sets of customs and conventions—the indigenous and the imported. There is a foreign service legend: "If you go where the Dutch or the Germans have been, everything will be very clean. If you go where the French have been, you will find wonderful cooks. If you go where the English have been, everything will be orderly and operate on schedule. If you can find a place where they all have been, you will be in heaven."

Any family is lucky to have a chance to move abroad. From overseas you can look at your own country with new perspective and objectivity, re-evaluating hitherto unquestioned blessings with more appreciation. But the families who are happiest are the ones who forget about the things "you can't get here," and take advantage of the ones they know they could never get anywhere else. They are imaginative and adventurous about adapting local products and produce to their own uses, usually ending up with houses that are more colorful and more personal than the ones they left behind.

Where to find the facts

Briefing courses

BCIU-AMERICAN UNIVERSITY PROGRAM includes special orientation for wives in its four-week training program for business couples preparing for overseas assignments. The entire program is conducted five times a year at the American University School of International Service in Washington, D. C. Special lectures for wives cover housing, health, schools, utilities, servants, marketing, entertainment, and protocol. Wives are invited to attend the entire program (with or without their husbands) or at least the last two weeks devoted to "Area Studies" of the particular part of the world they are bound for—and decidedly urged to take intensive language training. The program specially emphasizes the importance of knowing yourself and knowing American civilization as a prerequisite for understanding the people and customs of other countries. The BCIU is a non-profit organization sponsored by some sixty large American corporations. For information, write to Mr. John S. Walter, Deputy Director, BCIU-American University Program, 420 Lexington Avenue, New York, N. Y., 10029.

THE AMERICAN INSTITUTE FOR FOREIGN TRADE, affiliated with the American Management Association, also urges wives to enroll with their husbands in the six-week "Key-Man Courses" the Institute offers four times a year at Thunderbird Campus, Phoenix, Ariz. For information, write to Mr. John R. McMillan, Registrar, American Institute for Foreign Trade, P. O. Box 191, Phoenix, Ariz.

Books

Winfield, Louise: *Living Overseas*, Public Affairs Press, Washington, D. C. A comprehensive compendium of do's and don't's on all aspects of moving and living abroad, by a woman with many years experience as a foreign service wife.

Cleveland, Mangone, and Adams: *The Overseas Americans*, McGraw-Hill. A more general treatment of the qualifications and attitudes that make for success or failure in overseas assignments. One chapter deals specifically with family living.

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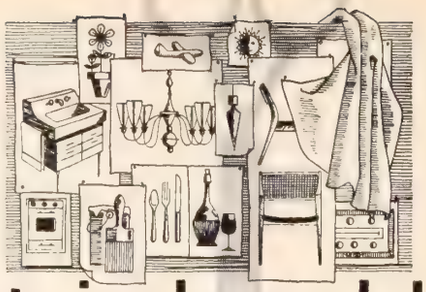
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GARDEN EQUIPMENT

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4. TO CARE FOR YOUR LAWN, there are ten Reo power mowers—rider, rotary, and reel—shown in a full-color folder from Wheel Horse. A companion folder describes ten tractors, plus attaching tools. All specifications are detailed.

5. TO SAVE TIME AND WORK, the Ariens Co., suggests three models of rotary tillers in a folder that also pictures snow throwers and riding mowers.

6. THE 1967 CATALOGUE from Hahn-Eclipse describes the workings of each model in their line of mowers, tillers, and snow throwers. The special features of each model are illustrated in detail.

7. SOME SAFETY FEATURES of nine models of mowers and tractors are outlined in a 6-page folder from Yard-Man, Inc., that also has pictures of some of the models.

8. A PACKET ON POWER equi ment is offered by Locke Mfg. Co panies in the form of a 6-page bookl devoted to their reel mower, a fold on rotary mowers, several single shee on various models. All have specific tions.

9. YEAR-ROUND VERSATILIT is the selling point of the tractors a 39 attachments discussed in a fu color, 18-page booklet from Gravel There's also a special section on ga dening implements.

10. COMPARE THE FEATURE of 21 mowers with the handy cha included in the review of its pow equipment for 1967 by Yazoo Mfg. C The 20-page booklet has full-color ph tographs, complete specifications.

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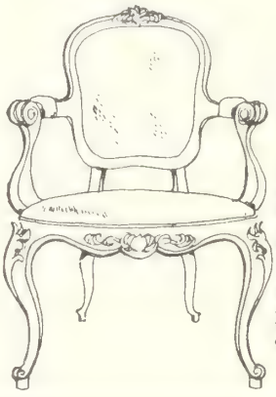
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The care and safekeeping of TABLE LINENS

How to keep them spot-free and crisply laundered

Brides too often stash away their beautiful trousseau linens, letting them see the light of day only on very special occasions. This unnecessary hoarding is usually prompted by fear of what continual laundering and ironing might do to them. Table linens do need frequent laundering, of course, but there is no danger if you know *how* to launder them and, most important, when and when *not* to administer first aid after the inevitable accident.

In this day of automation most households are equipped with up-to-date washing machines and dryers, with their myriad settings for fabrics of varying weights and fibers. Machine-washing will do an excellent job if you follow the directions and settings recommended for delicate fabrics.

Hand-washing is highly recommended for small, fragile, and dainty linens such as cocktail and tea napkins, sheer cloths, embroidered or lace-trimmed cloths.

Should you send table linen to an ordinary commercial laundry? The answer is—hardly ever, unless your laundry is an unusually good one and makes a specialty of "hand" work. Most laundries have a penchant for folding linens askew, inside out, and for excessive starching. And it is only the exceptional laundry that will not use strong bleaches and *will* separate white and colored linens. Even though natural linen and cotton are durable and stand up to hard use with amazing aplomb, continual bleaching and starching will take its toll.

Washing

That old cliché—"washes like a handkerchief"—is surely one of the great non sequiturs, as nothing is more loathsome than washing handkerchiefs. Natural linen and cotton table linens, however, *do* launder the way handkerchiefs are reputed to. Moreover, frequent washing not only does the fabrics no harm, it improves them, making the linen and cotton bloom and become more lustrous. Before laundering, it is wise to spot-treat stains. Once the linen is wet all over, it will be difficult to locate the stain, although it will show up when the material is dry, and if ironed, may be set permanently.

Remember that while it is not always possible to treat stains the moment they occur, it is not a good idea to allow them to stand for any length of time. If you cannot treat them immediately, sponge them with cool water only. (See stain-removal chart, page 218.)

Before either hand- or machine-washing, wet the spots, then gently rub thick soap or detergent suds directly on the area. Take care not to rough up the fibers with too vigorous rubbing. For very stubborn spots, a soft well-lathered brush is excellent. Then, if washing by hand, flush the sudsy water through the whole piece. Otherwise, put it in the machine at the proper setting. Hand-washed linens should be rinsed at least three times—preferably more. Under-rinsed linens will encourage scorch marks when they are ironed.

Colored linens, especially when new, should be washed separately. A mild, perborate bleach may be added to remove some stains. Be extra careful when machine-washing not to put dark or deep colored linens in with light cloths, lest the color of the linens bleed, and they collect lint.

Most linen experts agree that linens washed in water with Calgon Water Conditioner added are brighter and crisper because the dirt is held in suspension in the water and does not redeposit on the linen.

Drying

Drying at too high heat is as damaging as washing in too hot water. Automatic dryers set too high literally bake linens, blasting in wrinkles which weren't there in the first place. While there is no substitute for sunshine and a brisk breeze to put freshly laundered table linens in an easy-to-iron condition, gentle automatic drying can almost duplicate these conditions. Remove table linens from the dryer before they are completely dry. They will iron far more easily then than later when they must be sprinkled and rolled.

Ironing

Ironing, that bugaboo of most housewives, is a bit of a bore, but it goes fast if done promptly when table linens are evenly moist (not soaking), with the iron set at the proper temperature. To increase the luster, first iron the wrong side, then the right side. Embroidered or lace-trimmed linens should be ironed face down on Turkish toweling to bring up the

Continued on page 218



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Richmond . . . 703/643-6185

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ADVERTISER	PAGE NUMBER
Amana Refrigerators	176
American of Martinsville Furniture	123
Andersen Windows	212
Ariens Riding Mowers	196
Azrock Vinyl Flooring	31
Bassett Furniture	27
Brody Dining Furniture	63
Bolens Lawn Keeper	191
Cabin Crafts Polycrest Carpets	73
Cannon Towels	32
Char-Broil Portable Pits	184
Colony Glassware	208
Conn Organs	24
Disston Tools	203
Drake Smith Furniture	208
Drexel Furniture	Cover, 4
Dunbar Furniture	12
Duro-Lite Lamps	194
Elkay Stainless Steel Sinks	33
Fancher Furniture	40
Fenton Art Glass	66
[illegible]	188
Globe Furniture	216
Hahn-Eclipse Power Mowers	207
Hekman Furniture	213
Hickory Chair Furniture	34
Keller Furniture	58
Kentile Vinyl Flooring	5
Kling Colonial Furniture	48
[illegible]	42
Magee Carpets	13
Masonite Paneling	46
Minwax Wood Finish	200
Pfaff Sewing Machines	69
Reo Power Mowers	204
Ruberoid Vinyl Flooring	59
Stieff Silver	213
Tiffin Glassware	172
Towle Silver	26
Vermont Furniture	216
Wheel-Horse Tractors	206
White Furniture	44
Woodard Wrought Iron Furniture	65
York Air Conditioning	60, 61

design, then again on the side protected by tissue paper. Colored linens seem to change hue while being ironed, but they will return to their original shade when cool and dry. Napkins should be pulled into shape before ironing so they are as nearly square as possible and the corners will meet when folded. When ironing large tablecloths, vary the folds. Fold loosely, then iron up to the fold, but do not crease. Center creases should never be ironed into formal dinner cloths. Be sure to allow freshly ironed linens to dry thoroughly before storing to prevent mildew.

When to consult professionals

What about your banquet cloth and your highly ornamented or delicate or valuable old table linens? The safest, and, in the end, most economical, method is to send these to professional linen-laundering specialists. Their work is expensive, but worth every penny as it restores the linens as well as cleaning them. Most large cities have such specialists. Smaller cities seldom do, but it is worth sending the linens out of town. Some of the importers of fine linens also have a special service for laundering the linens they sell.

These highly skilled laundresses (they are usually women) prefer that you do not use any first-aid methods on fine and valuable linens. If you have an accident, try to get the linens to them promptly along with complete information on the nature of the stains.

A few tips for keeping linens in good condition: • When drying, do not hang by the corners, but fold over the line • If linens freeze while being dried outdoors, handle gently, thawing indoors away from heat, or the fabric may crack • When storing white and colored linens not used frequently, keep them away from light and as airtight as possible • Do not store white linens in cedar-lined chests, drawers, or cupboards as the cedar fumes will yellow the linen • If you have the space, roll cloths on mailing tubes or on rolls made of strong brown paper before storing.

Stain-removal Chart

Alcoholic beverages Soak or sponge immediately with cold water, then with mixture of cold water and glycerine (available at drugstores). If stain persists, rinse for a few seconds with vinegar.

Blood, egg, meat juice Scrape off. Soak in cool water. Apply unseasoned meat tenderizer to stain, keeping warm and moist. As soon as feasible, rinse out with warm water. Repeat as necessary.

Candle wax Rub with ice cube. Scrape off excess wax. Place cloth between several layers of facial tissues and press with warm iron. Pour boiling water through stained area from wrong side. Sponge with alcohol if wax dye stains remain.

Chocolate, gravy, catsup Scrape off excess. Soak in cool water. Then treat as recommended *below* for lipstick.

Coffee or tea, without cream Soak fresh stains in cool water. Rub spot with liquid detergent shampoo, rinse thoroughly, and pour boiling water from a height of 1 to 3 feet through the stain.

Coffee or tea, with cream Soak in cool water. Rub area with glycerine to remove grease. Rinse thoroughly in warm water. Rinse thoroughly with boiling water, poured from a height of 1 to 3 feet.

Fruit Soak in cool water. Apply liquid detergent shampoo and wait for 15 minutes. Rinse, then repeat if necessary. A powder or hydrogen peroxide bleach may be used on white or colorfast linens.

Lipstick Sponge with cleaning fluid. Rub with glycerine to loosen grease. Apply liquid detergent shampoo and let set for 10 minutes. Rinse thoroughly in warm water. Pour boiling water through stained area if lipstick dye remains.

Mildew Remove at once. Make a paste of soap or detergent and chalk and pre-treat stains. Wash at once. Dry in sun or under sunlamp. If stain persists, bleach in sun with paste made of lemon juice and salt or sodium perborate bleach. Rinse thoroughly and dry. If fabric is colored, test first on a corner before proceeding.

Mustard Rub glycerine lightly between hands, working into stain. Rub soap or detergent into dampened stain and wash. If stain persists, sponge with rubbing alcohol or diluted bleach.

Wine Follow directions for alcoholic beverages. If stain persists, rub with liquid detergent shampoo. After 15 minutes, rinse.

NOTE: *All treated areas should be rinsed in water conditioned with Calgon to ensure thorough removal of treatment substances and help prevent rings from forming around the treated area. Then wash the entire piece in warm, soapy water.*



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Henredon fine furniture

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INCORPORATING **LIVING** FOR YOUNG HOMEMAKERS



On the cover: A May-December wedding of the new and the old, the living room in Mr. and Mrs. O. Kelley Anderson's New York apartment was designed to indulge two vastly different tastes without neglecting either. Mr. Anderson is a traditionalist; Mrs. Anderson loves contemporary design and avant-garde painting. The result they achieved with the help of interior designers Seymour La Verne and Joseph Abraham is a counterpoint of styles: ornately carved woodwork versus snow-white walls, simple white sofas, a serpentine bench with a zippered stretch-fabric cover, and a fabulous abstract-patterned rug Mrs. Anderson helped to design. Four Regency chairs—a bow to Mr. Anderson—are grouped around—to please Mrs. Anderson—a Saarinen goblet-stem table. Except for the paintings, there is little ornament (gewgaws leave Mrs. Anderson cold)—a tree in a tub, a little painted construction called a "Memory Box" on the Saarinen table, and a floor-to-ceiling mobile sculpture, gay as a Tinker Toy, by Mike Todd. Successfully and intensely personal in its style, the room is one of a series, equally individualistic, that begins on page 115.

MAY, 1967

VOL. 131 NO. 5

Decorating

34 Connoisseur's Corner: A battery of canisters
115 How to create your own personal style
144 How to create a new look
150 Area rugs: Room changers, space shapers
156 Furniture finds: New, snappy, and under $50
196 H&G's primer on Oriental rugs today

Building

124 The lure of living in clustered houses
132 Art and an open kitchen
134 An illusion of doubled space
184 Building information
194 How to protect your house against fire

Kitchens and Housekeeping

16 Timesaving specialists for the kitchen
136 The packable kitchen
191 New wrinkles in cleaning equipment
208 The notes of a happy housekeeper
by Mary Elizabeth Falter

Gardening

140 How to make big splashes in little gardens
198 Gardener's month: Pruning—the two basic techniques
200 Notes for May gardeners

Creative Crafts

148 Bubble tables

Entertaining

24 Notes for the hostess *by Diana Bryan*
48 Corkscrew: Sparkling summer punches
by Philip S. Brown
158 Festive breads
163 House & Garden's Festive Breads Cook Book
by Dorothy Franz

Travel

27 The traveler's $100 misunderstanding
40 Going places, finding things in Alaska
by Hugh Johnson
52 Museum villages: Colonial Williamsburg
by Anne Stagg

Features

6 Antiques questions & answers
by Louise Ade Boger
30 How to dry flowers *by Doris A. Froehlich*
185 A branch library for your guest room
203 What's new for living

Reader's Service

58 Shopping Around with Betty Fitzgerald
173 Gourmet's Guide
176 Shopping Information
204 Best in Booklets
207 Whereabouts—a shopping service

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All 3 in 5 pretty colors

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ıthern exposure.

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em when the mood strikes you.

You can have a room that
oks like it's been completely done
er and all you did was remake the bed.



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SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."

Antiques Questions & Answers

By Louise Ade Boger



BARBER'S CHAIR

I would appreciate any information you can give me about this chair. It is very crudely made. The seat seems to be fashioned from a slab of wood sawed from a tree trunk. *J.F.—Philadelphia, Pa.*

What you have is a barber's chair or a shaving chair. The additional crest rail served as a headrest. It is probably English, made in the second half of the eighteenth century.



BOHEMIAN VASE

This urn has been in our family for years. It has four parts: top, vase, base, and pedestal. The mark is worn, but you can see a distinct block E. What can you tell me about it?

W.O.F.—Great Falls, Mont.

The shape and decoration of your vase is typical of the porcelain for which Vienna was long noted. The block E., however, indicates that your piece was made at the porcelain manufactory established at Eichwald, Bohemia, in 1871.

SERPENTINE CUPBOARD



Have you any idea of the origin of this mahogany corner cupboard which we purchased in Massachusetts? It is in two parts, base and cabinet top, with serpentine front. The piece is extremely heavy and supposedly belonged to a Plymouth sea captain sometime in the eighteenth century. *R.M.C.—Chicago, Ill.*

Your cupboard is either of Dutch or Portuguese origin. It is not possible to determine from the photograph whether it was made in the late-eighteenth or mid-nineteenth century.

Continued on page 12



SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."

FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.

Why not on yours? Could be you haven't heard of illage Green. The people at World Carpets have just rought it out for you who love the look of grass, but ate to mow it. To water it. To seed it. To fertilize it

Where does Village Green go? On lawns, patios, ennis courts, boat decks, around swimming pools

Funny thing is, some of our customers even use it n the kitchen. They swear it keeps them cool while they're slaving over a hot stove. Can you beat that?

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VILLAGE GREEN





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Above the Fleetwood Eldorado. Below the de Ville Convertible.



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For almost as many reasons as there re Cadillac owners. To those who lace performance first, Cadillac deliv- rs response, handling ease and road- bility unique among luxury cars. To hose who expect the highest degree of safety features and the utmost dependability, Cadillac stands unsurpassed in its field. When selection is a consideration, Cadillac, with its twelve distinctive body styles, is unapproached in the luxury field. And to those who think in terms of sound and lasting value, Cadillac simply has no equal. Whatever your pleasure in cars, your authorized dealer will show you why Cadillac is the overwhelming choice of fine car buyers everywhere.

GM

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When you reupholster, you still have the old frame, the old filling, the old springs. In fact, the old chair. Why make do when you can select an all new Moore chair for less. And, you get a new frame! New filling! New springs! Pre-selected decorator fabric with soil resistant finish! Rich-Lux® urethane foam cushioning to give you that extra comfort!

Yes! Moore will have both you and your budget sitting pretty.

These and other Moore chairs are available at fine furniture and department stores. Or, write Sam Moore Furniture Industries, Department HB 4, Bedford, Virginia.

*Prices may be slightly higher west of Mississippi

SM



Write us for a free sample of this Armstrong cushioned vinyl floor.
Armstrong, 6705 Maple Ave., Lancaster, Pa. 17604.

Underneath that tough surface, there's a thick cushion of vinyl foam. It gives when you step on it. Makes you feel like you're walking on air. In fact, you *are*. The name of this extraordinary, new floor is Armstrong Cambrian™ Cushioned Vinyl Corlon®. See it now at your Armstrong retailer's, or write to us for a free sample.

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BROCHURE $1.00. DEPT. HG-57, TOMLINSON FURNITURE, HIGH POINT, NORTH CAROLINA 27261

FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.

ANTIQUES

continued from page 6



SCHNEIDER LAMP

This is a signed Schneider lamp and the glass is blue, shading into red. Could you tell us more about its background? B.L.G.—Springfield, Mo.

Gustav Schneider was Viennese. His shop was in Vienna, but his work was sold through a French representative. He was active from 1900 until World War I, and his glass artifacts are highly regarded as period pieces. Your lamp was probably made between 1900 and 1910. The coloring is quite unusual for a Schneider lamp.



These sketches are of my ladle and its hallmarks. Can you identify the ladle further? M.S.—Austin, Tex.



SILVER LADLE

Your ladle is coin silver, made by Bailey & Co., of Philadelphia between 1846 and 1850. The firm eventually became one of the leading Philadelphia jewelers, Bailey, Banks & Biddle.



ORNAMENTAL PIPE RACK

My pipe rack is made of unglazed plaster of paris and the faces are very lifelike. I would appreciate any information about it.
R.C.M.—Arlington Heights, Ill.

Your rack was made in America and dates somewhere between 1895 and 1915. Such racks were very popular and were made by a number of firms specializing in figures and ornaments.



AUTHENTIC BABY BUGGY

Can you judge the age of this carriage? It is made of wood and leather. There are no marks on it.
R.D.A.—New Brunswick, N. J.

I would date your American-made baby carriage around 1850-1870. With its collapsible top and leather-covered dashboard, it is an exact copy in miniature of the one-horse buggy, and was probably made by some carriage builder of that era.

SHELF CLOCK



This clock, which has been in our family for five generations, has "S. Thomas, Plymouth, Conn.," engraved on the works. Could you give me the approximate date of its manufacture?
O.M.C.—Magnolia, Ark.

If your Seth Thomas shelf clock has a wooden movement, it dates before 1837; if the movement is brass, it dates between 1837 and 1845. Seth Thomas worked in Plymouth, Conn.; the name was changed to Thomaston in 1866.



Your every day china can be so fine, most people will think it came from rich Aunt Hattie.

The trouble with the china that does come from rich Aunt Hattie is you hardly ever get to use it It's so expensive, you're scared to death you'll break a plate. So you secret it away in some nook or cranny where nothing can happen to it, and look for something you can use.

We understand all that at Royal Doulton (we've been in the fine china business for a long time), so we've made a fine English china that looks good enough to be the china in the closet, but doesn't cost much more than plain old everyday dishes. It's called Royal Doulton English Translucent.

We have 25 patterns in all. They cost from $9.95 to $ 6.95 for a five-piece place setting. And you can tell from the one here, our $13.95 Tapestry, how fine a china it is. Every plate, cup and saucer is hand circled in pure gold.

We think it makes a beautiful second set of china. And if you decide to make it your one and only, we think it's fine enough for that too.

If you'd like to have our lovely brochure, so you can all the Royal Doulton English Translucent patterns, send 10¢ to Doulton & Co., Inc. Dept. HG, 11 East 26th Street, New York, N.Y. 10010.



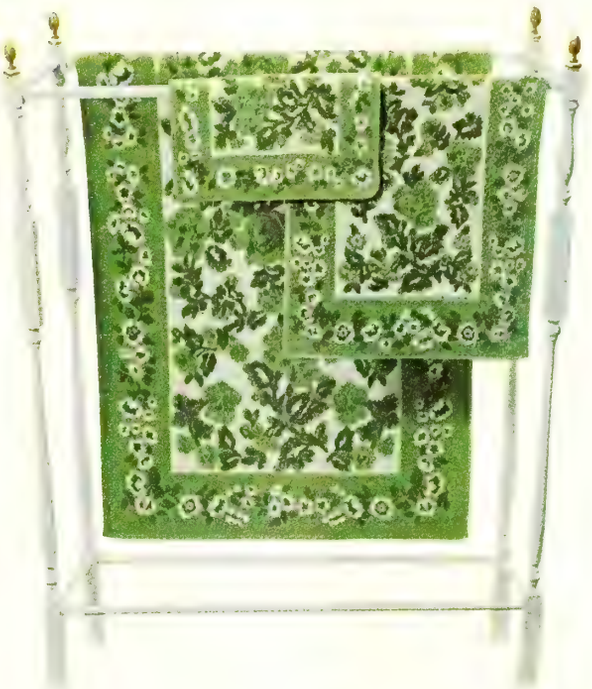




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Shown here, the Cheltenham Garden sheet, towel and bedspread. A queen's ransom in flowers of gold and green. A subtle green sheet with a flowering border. Sheared terry towel with rich, soft depths. The bedspread is a great sweep of color and opulence. See the new Cannon threesomes and other Fashions from the Four Winds at fine department stores. Cannon Mills, Inc., New York 10020



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Each of these somewhat eccentric-looking gadgets performs one utilitarian function brilliantly and takes the fuss and muss out of culinary chores



To shell and devein shrimp—a thin-bladed stainless-steel knife with a serrated edge and handle large enough to grasp firmly. $1.98. At the Village Kitchen Shop.

To shape a cookie—a cutter that rolls over dough like a tiny lawn mower and makes four different designs with a quick change of cutting forms. $3.50 at La Cocina.





To snip off an egg top—a chicken-shaped scissors with a cutting blade of stainless steel, handles of copper-plated nickel. $7.98 at Paprikas Weiss.

MIEHLMANN

To segment a hard-cooked egg—an aluminum cutter that makes six neat edges. $1.69 at Macy's.





To cut potatoes for French frying—a stainless-steel knife with eight teeth, from France. "Pomfritt," $1.50 at Bazaar de la Cuisine.

To slice an apple or pear—a stainless-steel blade that quickly divides the fruit into twelve equal slices, removes core at same time. $1.39 at Macy's.



Continued on page 20



Estate BY UNITED

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AUTHENTIC IN TRADITIONAL DETAIL, ESTATE IS MASTERFULLY CRAFTED OF FIGURED VENEERS
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HG-57

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FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.



340-1

FLORENTINE CANDLESTICK. Beige crackle Italian faience candlestick, two tone blue floral decoration. Shade – antique beige vinyl with matching two tone blue braid. Overall Height 34". Retail Price $89.50*

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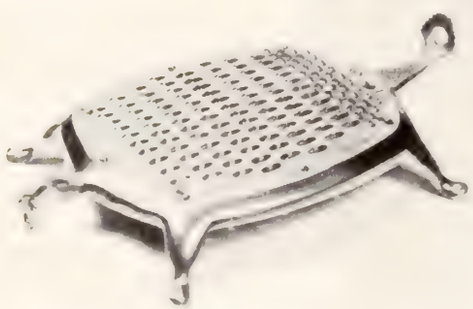
* Slightly higher in South and West



To mince parsley—a roller with ten round razor-sharp blades and a black wooden handle. $1.25 at the Village Kitchen Shop.

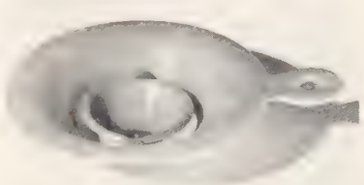
To vary cookie design—a delightfully offbeat gadget that cartwheels over the dough and leaves five differently shaped cookies in its wake. Made in Germany. $1.98 at Paprikas Weiss

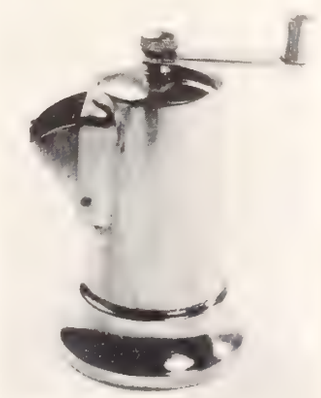




To grate anything—a brass turtle as decorative as it is functional. Can hang by tail when not grating. $10.50 at Pampered Kitchens.

To separate an egg—a plastic device that catches yolk in center, allows white to flow through to bowl. 75¢ at Bazaar de la Cuisine.





To grind pepper—an aluminum mill that can be refilled as quickly as you can say "more peppercorns," by feeding them into the handy hopper on its side. $7.95 at the Village Kitchen Shop.

MIEHLMANN



To strain tea—a sieve that swivels over cup to snare leaves, then back over stand to drip. $1.25 at the Village Kitchen Shop.

FOR SHOP ADDRESSES SEE PAGE 76.

LOOK FOR THIS SEAL WHEN YOU SHOP FOR QUALITY HOME PRODUCTS

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It's a high-income field where a woman is in her glory. The demand for decorating services is at a peak, and opportunities are unlimited...even if you use only part of your time. You can train at home without interrupting your regular duties.

BY JANICE TRIMBLE

ON'T THINK there is another profession day that offers more pleasure or greater rds to a woman than that of interior rating.

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ven if you've done no decorating, you be one of many women with unsuspected t in this direction—talent just waiting to scovered.

ou can now train for this work at home, ur spare time. No previous skills or ex- nce are required for this training. Why ook into the many opportunities that in- decorating offers you?

A tremendously expanded field

ed to be that only wealthy people em- ed professional decorators. That's no er true. Increasingly large numbers of emakers now rely on the services of dec- rs. They know that a decorator can pro- beauty and individuality—and can often them money, too.

our work as a decorator is varied and in- ing. It frequently takes you and your ts into plush showrooms and exclusive s filled with treasures. You move in a d of fashion, creativity and ever-new enge.

esigning and furnishing even a single room can earn you hundreds of dollars; larger assignments can earn you much more. Many women do extremely well in just part-time work; their own homes often serve as showcases for prospective clients.

But decorators are busy in many areas besides homes. Their talents are employed in decorating hotel rooms, business offices, building lobbies, clubs and institutions. That's why the profession has grown so enormously.

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The LaSalle Course in Interior Decorating has been prepared by experts to give you complete and up-to-date preparation for this most exciting of modern careers. Lessons come to you by mail; they are as fascinating as the professional work itself. Much of the study material included is absolutely unique in a course of this kind. For instance, you get an attractive, simple-to-operate slide projector with color slides that show interiors as big as life on your wall. You also get professional sketching equipment, coloring materials, stencils that make it easy for you to draw room plans and furniture arrangements, and much more.

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Notes for the Hostess

BY DIANA BRYAN

Peggy Duell, word-fancier and party-giver extraordinaire, called her last affair a "Jubilation of Jubilees," because by glorious coincidence, her parents' wedding anniversary, her husband's birthday, and a son's graduation from college all fell within days of each other. It was an obvious cue to celebrate triumphantly, honoring three generations at once. So, Peggy staged a gala.

A marquee was erected over the swimming pool which had been transformed into a sylvan fairyland. It was divided visually by means of a freely curving "path" of moss-covered plywood, not, of course, meant to be walked across. Around the pool, in free-form arrangements, were masses of potted primulas, tulips, and geraniums masked by all manner of greens, ferns, pachysandra, and ivy. The two main supporting poles of the marquee were camouflaged with real bark, and live branches hung with fake fruit were wired to the tops to create the effect of two giant trees. The marquee, of course, covered much more than the pool itself—it was large enough also to shelter numerous little tables, a small dance floor, and two buffets. And the lights of the pool gave a lovely shimmery, diffused glow to the scene. There was no obvious artificial lighting, just candles on the tables, hurricanes on the buffet.

The receiving line at the beginning of the party was a kind of prelude to the whole temper of the evening: three age groups melded into one united family bravo. Even the smallest nieces, nephews, and grandchildren joined the throng for the earlier part of the evening, and Peggy saw to it that they had their own little table at one side and their own special menu. This combination of generations provided a far more interesting variety of people than you usually run into at a big party—plus more scope for the toasts and a general ageless gaiety.

We in the Bryan household all like to eat fresh nuts, and we assume our guests do, too, but it is usually such work to pry the nuts out of their shells that it sometimes doesn't seem worth the effort. When Don's boss—the sadist—went to Mardi Gras in New Orleans, he sent us what seemed to me like a million pecans and I was faced with the drudgery of shelling them. But when Don's boss—the angel—came home, he also came up with the solution: a nutcracker that works easily, cracks the shells



with such precision that you get the whole unbroken nutmeat each time. It is a jet-age-looking contraption, but it works. This gem from Georgia is called the Imp Nutcracker and also shells Brazil nuts perfectly.

Super soupers, or those extra touches that turn ordinary canned soups into party fare: sour cream and grated coconut on curried chicken soup; paper-thin raw mushroom slices in chicken broth; canned sliced baby tomatoes floating on bisque tomato; crumbled bacon with clam chowder; lime slices with black bean.

For years we have kept extra party glasses on hand for those times when we had more guests than we could serve with our best crystal, yet not enough of a crowd to warrant a rental service. Breakage, naturally, has reduced the supply, and when it became apparent that replacements were in order, I was very pleased to find that I could buy genuinely attractive Tiffin-ware bar glasses at quite reasonable prices. I got 11-ounce Mayfair tumblers and 8-ounce English on-the-rocks glasses in a heavy handsome design that looks as if it

Continued on page 187



When couturiere Adele Simpson saw Philadelphia's "Plymouth Valley" carpet, she just couldn't help herself.

Reaction to Philadelphia's *Plymouth Valley* is naturally creative. And emphatically individual.

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What bright new home-decorating inspiration will Philadelphia's *Plymouth Valley* carpet spark in you? You'll have to see it: inviting, dense sheared plush. Subtle lattice tracery of random loop-pile tips. A spectrum of 17 colors with "English Manor" overtones.

And the reassurance of these names on the label: *Acrilan*® for its resilient, hardy, easily cleaned acrylic pile; *Philadelphia*, for the 120 years of quality carpetcrafting behind it.

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Model DW-ITL, in Snowcrest Whi

7 new dishwashers, sized and priced to fit your needs and budget

They're WORK-SAVERS because exclusive Super-Surge Washing Action in each of the 7 models drenches dishes really clean. And they handle big loads. Models shown hold 16 table-settings (NEMA). Racks roll right out on all Dishmobiles. And the special swing-up top rack on the top loader (shown) locks in place . . . makes loading and unloading simpler, too.

They're HAND-SAVERS. See if your skin isn't smoother soon.

They're TIME-SAVERS because you simply roll the dishwasher to the sink, load it, hook it up, turn it on. No need for pre-rinsing at all.

They're HEALTH-SAVERS because they get dishes a lot cleaner than hand washing, and a hot water wash helps sanitize dishes for the whole family.

They're FROWN-SAVERS because they carry our EXCLUSIVE
YEAR WARRANTY—1-Year Warranty for repair of any defect, pl
4-year Protection Plan (parts only) for furnishing replacement f
any defective part in the motor, pump or water circulating syste

Save yourself for nicer things than doing dishes! See all 7 mode
and pick your favorite at your Frigidaire Dealer's . . . soon!

P.S.—An extra convenience with all 4 Dishmobiles . . . each o
can convert to a built-in any time later.

move up to SUPER SURGE Dishwashing this Spring!

FRIGIDAIRE
PRODUCT OF GENERAL MOTORS

GM
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THE TRAVELER'S $100 MISUNDERSTANDING

or

how to keep up with the customs of the country

travel, it has been said, is bet- than to arrive. Certainly the odigal vacationer abroad often ds the most trying time of the ole trip is the arrival home and e discovery that he or she has advertently run afoul of some stoms ruling. It must be admit- l that changes in regulations are t as well advertised as they ght be. You have to keep a itchful eye on travel columns or nsult some well-informed profes- nal in order to get the latest rd. Sometimes the changes are the shopper's advantage—for stance, the important new tariff w that gives antique status to rniture, jewelry, accessories, sil- r, and so on, over 100 years old ormerly they had to be made ior to 1830). Here, then, is a re- rt on the customs status quo.

xemptions and Exceptions

ıe $100 customs exemption that ent into effect October 1, 1965 r each returning resident is still force and is not expected to ange. It applies to every indi- dual (regardless of age), and a mily can pool all its purchases ıd fill out a single form. (For ex- nple, a family of four can bring a total of $400 worth of mer- ıandise, regardless of who did e actual buying.)

Warning: the exemption ap- ies only to articles you actually ing with you. Anything shipped mailed is considered dutiable nless, of course, it is an item at carries no duty) and on ar- val will be examined by the Mail ivision of Customs, the duty as- ssed, and the sum collected by e mailman. You can still, as be- re, mail gifts to friends duty- ee, provided that the retail value under $10, that you send no ore than one gift a day to each rson, that the package is marked *nsolicited Gift, Value Under $10*, ıd that it does not contain tobac- , alcohol, or perfume valued at ore than $1.

The $100 exemption is based ı the fair *retail* value in the coun- y of purchase (not the wholesale lue, as formerly). But if you ing back merchandise valued er your exemption, it will be as- ssed at a 40 per cent discount of the retail price. For instance, if your total is $300, you deduct your $100 exemption, then you pay duty on 60 per cent of $200, or on $120, and this can be applied to the items carrying the lowest duty. There are two exceptions—no discount is allowed on automobiles or made-to-order clothes for your personal use. If you are over the $100 limit, you are required to make a written declaration, so it is well to bone up (through customs pamphlets in the United States before you leave, or by checking at American consulates and embassies abroad) on the current rates of duty on anything you are likely to acquire. Note the word "acquire": duty applies not just to purchases, but also to gifts you get abroad and to repairs or alterations to property taken with you. Even duty-free items, if the value is over $100, have to be listed in the written declaration. So do items not intended for personal use (commercial samples, goods to be resold or used for business purposes, anything brought back for someone else).

Certain products are not admitted at any cost. These include merchandise from North Vietnam, Communist China, North Korea, and Cuba. No items may be brought in from Hong Kong, unless they are accompanied by the *Comprehensive Hong Kong Certificate of Origin*, a government certificate that proves they were not brought over from Communist China. Also prohibited are switchblade knives, lottery tickets, wild bird feathers and eggs, liqueur chocolates, obscene material, narcotics and drugs containing narcotics (which might be quite innocent-seeming cough syrups or headache remedies).

You can claim the $100 exemption provided you have been out of the country for at least forty-eight hours (there is no time limit for Mexico or the U. S. Virgin Islands) and have not used your exemption, or any part of it, within the preceding thirty days. If you have been away less than forty-eight hours, you are allowed to bring in articles for personal or household use up to a total retail value of $10 (this is an individual

Continued on the next page

New Dishwasher *all* with built-in spot removers



strips away the invisible film that causes water to spot.

What causes water spots? An invisible film. It clings to glasses, silver, dishes. Water drops stick to it and dry into spots. New Dishwasher ***all*** with its built-in spot removers penetrates this invisible film, strips it away. Everything in your washer comes out sparkling clean.



allowance; families cannot group purchases) and include any of these items: fifty cigarettes, or ten cigars, or ½ pound of tobacco, 4 ounces of liquor or perfume containing alcohol. If you go over this limit, and try to deduct the $10 from a $20 purchase, all leniency disappears and duty is levied on everything.

Since October, 1965, only 1 quart of any alcoholic drink can be claimed on your $100 exemption, and then only if you are over twenty-one. You can also include 100 cigars and an unlimited amount of cigarettes. There is no age requirement for tobacco, but you may find other obstacles in your way. Check with state and city officials to see if there are any local ukases. New York City residents, for example, are allowed only two cartons of cigarettes tax-free; beyond that, a form must be filed with the city tax bureau and tax paid on the excess.

More Liberal Laws

Now for the brighter side of the picture. Happy exceptions to the $100 straitjacket are the U. S. Virgin Islands, Guam, and American Samoa. Travelers returning from these favored spots can bring in $200-worth of acquisitions and 1 gallon of liquor. If, however, you pick up the usual $100-worth of goods and 1 quart of liquor in some other country before or after you visit these places, this is counted as part of your total and you will only be allowed $100 and four more bottles of liquor. You should have sales slips and receipts to back up the value and origin of all your purchases.

The list of things that carry no duty at all is really exotic. Picture, if you will, a traveler with a duty-free cargo of authenticated antiques; original works of art; original prints; maps over twenty years old; foreign-language books and books printed over twenty years ago; natural (uncut, unpolished, unset) precious or semi-precious stones; typewriters; truffles. You might say that regulations are on the side of the connoisseur since art *reproductions* are dutiable at 9 per cent.

It was the new tariff law that became effective February 1, 1967 that brought about the liberalization in the definition of an antique; it now includes rugs and carpets that previously qualified only if they predated 1701. In addition, the law frees a wide range of more esoteric items from duty: collector's items in scientific fields; films, microfilms, and slides of educational, cultural, and scientific value for approved institutions; music in book or sheet form; maps, atlases, and charts; scientific instruments and equipment for non-profit use, and all kinds of printed material, from tourist literature and catalogues to periodicals of current literature.

As there may well be a difference of opinion between you and a customs officer on what is and what is not an authentic antique or work of art, be prepared with a form or letter signed by the dealer, gallery owner, or artist verifying the age and artistic merit of your purchase. You will have to fill in and sign customs form 3307, *Declaration for Free Entry of Works of Art, Artistic Antiquities, Original Paintings, Statuary, etc.*, and if you are art-minded, it might be smart to get a supply before you leave. One section, relating to works of art produced by Americans temporarily living abroad, has to be completed by the artist himself. The trick here, it would seem, is to catch your artist while (and if) you can.

Coming

Going places, finding things on

The Italian Riviera



Start it with carpet by Modern

weep of radiating color. And
h, plush, softness. Wall-to-wall
pet is where beauty begins. For
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pet is Albemarle, a luxurious
plush by Modern Carpets.
Made with Creslan acrylic fiber.
Meant for today. For the
texture stays full and rich and
bouncy. Colors (all fourteen)
keep their trueness and newness.
Even after years of wear.
Even with just the barest care.
But isn't it only what you'd expect?
It's Modern carpet of Creslan.
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HOW TO DRY FLOWERS



for enchanting, long-lasting bouquets

BY DORIS A. FROEHLICH

The preservation of garden flowers, leaves, berries, grasses, and colorful weeds is fascinating because of the wide variety of materials you will find to work with, easy because it requires no elaborate equipment or previous experience, and highly rewarding because of the lovely, lasting arrangements you can make. From early spring until late fall, the gardens, fields, and woods are alive with wonderful possibilities. Select your materials carefully, keeping in mind the results you are aiming for. The colors should blend, and the individual elements of each bouquet should be of the same scale. Be sure to harvest plenty of flowers along with an adequate supply of background and filler materials.

When and what to harvest

Most garden and field flowers will dry well if they are harvested properly. It is extremely important to gather them at the proper time. Generally speaking, flowers should be picked at their prime or slightly before—just as they reach, or are about to reach their full color, since the flowering often continues during the drying process. Flowers picked after they have reached their prime may become shattered blooms when they dry. The blossoms should be crisp—never wilted or droopy—and the petals should be as free of moisture as possible. Late on a warm, sunny afternoon is the ideal time for harvesting them. Early morning dew or a summer rain will leave them too wet for successful drying, while extreme heat might make them limp.

The variety of flowers suitable for drying is almost unlimited. Tall larkspur in pink, blue, lavender, and white; all the delphinium family; pink, white, or purple stock; hydrangeas; peonies; dahlias; asters; pompon chrysanthemums; cosmos; zinnias; strawflowers; globe amaranth; honesty; golden ageratum are only a few of the possibilities. Many varieties of roses dry successfully if picked when two-thirds opened, although some reds tend to dry almost black. Even lilacs, if picked before they are fully opened, will dry beautifully. Statice, picked early in its bloom, and baby's breath, harvested when partially opened, both go well in many different types of arrangements.

In the fields and woods of many parts of the country you will find lavender joe-pye weed, pearly everlasting, white boneset, saltbrush, Queen Anne's lace, rosy spiked hardhack (sometimes called steeplebush), meadowsweet with its pinkish-white clusters, lavender milkweed, deep orange butterfly weed, thistle, and goldenrod (not to be confused with ragweed, the hay fever culprit).

Berries and seed pods, which also dry beautifully, will add variety and interest to your arrangements. Winterberry, spicebush, hawthorn, Virginia creeper, and bayberry are among the most popular. Seed pods, which vary greatly in different regions, should be picked when their growth, size, and color look most decorative.

How to dry blossoms

When flowers have been harvested, they should be cut to the proper stem length (6 to 8 inches for the smaller flowers, 10 to 12 inches for the larger ones), stripped of their foliage, then dried by either of two methods. The oldest, dating back to the days of the American colonists, is to hang the plant materials upside down in bunches in a dry, dark storage room. The room should be slightly warmer than the outdoor temperature and as dark as possible so that the flowers will retain their color. An attic or a spare room will make an excellent drying room, but do not use a garage or basement, as they are likely to be damp. The windows should be covered with heavy paper or dark cloth. A wire or heavy cord, strung taut from wall to wall, will hold many bunches of material. Flowers, grasses, or weeds should be tied securely with string into small bunches and hung upside down from the wire. Drying time will vary from a week to a month depending on the plants. They can remain hanging longer than that with no loss of

Continued on page 32

SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."



For more than a century, collectors and connoisseurs have considered pure china by Lorenz Hutschenreuther among the finest in the world. Isn't it easy to see why?

"Campagna" (shown here) is only one of many magnificent china patterns made by Lorenz Hutschenreuther in the renowned Meissen manner and prized throughout the world for perfection of their detail and the impeccable taste of their design.

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Lovely to have between parties



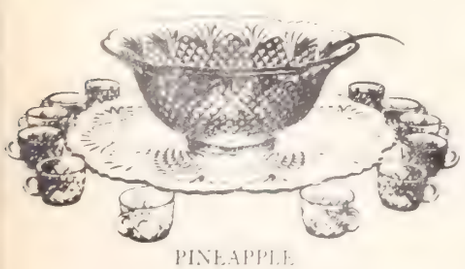
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FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.

color, or they may be stored in covered boxes until you are ready to use them.

If you have no storage room, you can dry your materials by the second method—in boxes with the help of a drying agent. You will need boxes large enough to hold the flowers without crowding them, and the boxes must be lined with waxed paper or florist's paper.



There are many different substances that can be used as drying agents. A simple and effective one is a combination of borax and yellow cornmeal, mixed in equal parts. To each quart of this mixture add three tablespoons of uniodized salt, to keep the colors brighter. The agent must be poured evenly onto the waxed paper until it is one-half-an-inch deep. The larger flowers should be placed face down in the mixture, the smaller ones face up, and they should not touch each other. Then, with a tablespoon, carefully add small amounts of the agent to each flower until it is buried, but leave the stem uncovered. Only a single layer of flowers should be put in each box, and the boxes must be left opened during the drying period. Generally speaking, the larger blossoms hold greater amounts of moisture than the smaller ones, and will take longer to dry—perhaps seven to ten days. The smaller ones will take from four to six days. You can test the flowers by carefully feeling the petals with your finger to see if they are stiff.

As soon as the flowers are dry, they should be lifted carefully out of the box. Remove any excess particles of the agent which may cling to the petals with a small, artist's camel's-hair brush, moistened slightly if necessary. Then store the flowers in a covered box.

How to dry leaves

Leaves may be dried in several ways. Pressing them produces a flat form, and is suitable for vines, ferns, single large leaves, and small or medium-sized branches. Select perfectly flat branches, trim off any excess leaves, and place them on several layers of absorbent paper towels or newspaper on the floor, with no two leaves overlapping. Pile as many layers as you wish, but separate every layer with paper. Any heavy object may be used for pressing, as long as the weight is evenly distributed. Leaves take about a month to dry this way, and you may allow them to remain up to six months without fear of their fading.

On the other hand, if you want foliage for achieving form and depth, hang your leaves upside down in bunches of three or four stems in a warm, dry place. The time required for drying will vary, depending on the variety of foliage selected, and it can safely remain hanging after it has dried with no loss of color.

Still another method of preserving leaves is to glycerinize them. Most leaves and branches that are fresh and that absorb water easily can be preserved this way. They will keep almost indefinitely and remain pliable. About one inch of the stems should be smashed with a hammer, or slashed at the bottom with a sharp knife to ensure absorption. Then, fill a tall container with a solution of one-third glycerine to two-thirds water to a depth of 4 to 5 inches. Place the branches in this solution, and allow them to remain until the edges of the leaves begin to ooze. During this period, the leaves should have free circulation of air. The color of the leaves will vary both according to the type of leaf and according to the season of harvesting: those gathered in the spring are likely to turn red, while those gathered in the fall usually turn brown.

How to dry pods, berries, and grasses

Seed pods and berries can be dried in open boxes in single layers on paper towels. Most pods will last



longer if the seeds are removed before drying. The pods should be turned over every other day until they are thoroughly dry. Pods with long stems may also be dried by hanging upside down in a warm, dry place, but short-stemmed pods must always be boxed.

Grasses should be hung in bunches, with not more than six to a bunch, as they tend to fluff up and become larger when dry. Or, you can place them in a tall, empty vase with plenty of space around each one for air circulation. Since their heads will weigh them down, they will dry in curves, which will add lovely lines to your dried arrangements.

The solid color carpet you could never call plain.

d expanse of plain wall-to-arpet can make a room look nd uninspired. No eye appeal than the ankles.

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This sense of welcome is basic to decorating success. The most important rule to remember is that your home must express your family's personal taste and warmth of hospitality.

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It's simple—let your carpet do it for you. Unify the entrance way, the living room, the dining room, and provide a sympathetic setting for a variety of furniture styles.

Here, we've used a rich gold color to create comfort and harmony with the prevailing greens, whites and warm wood tones.

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See our new Alexandrian of Creslan in all fourteen fashion colors, at Alexander Smith dealers. Excellent long-range value at about 12.95 a square yard.

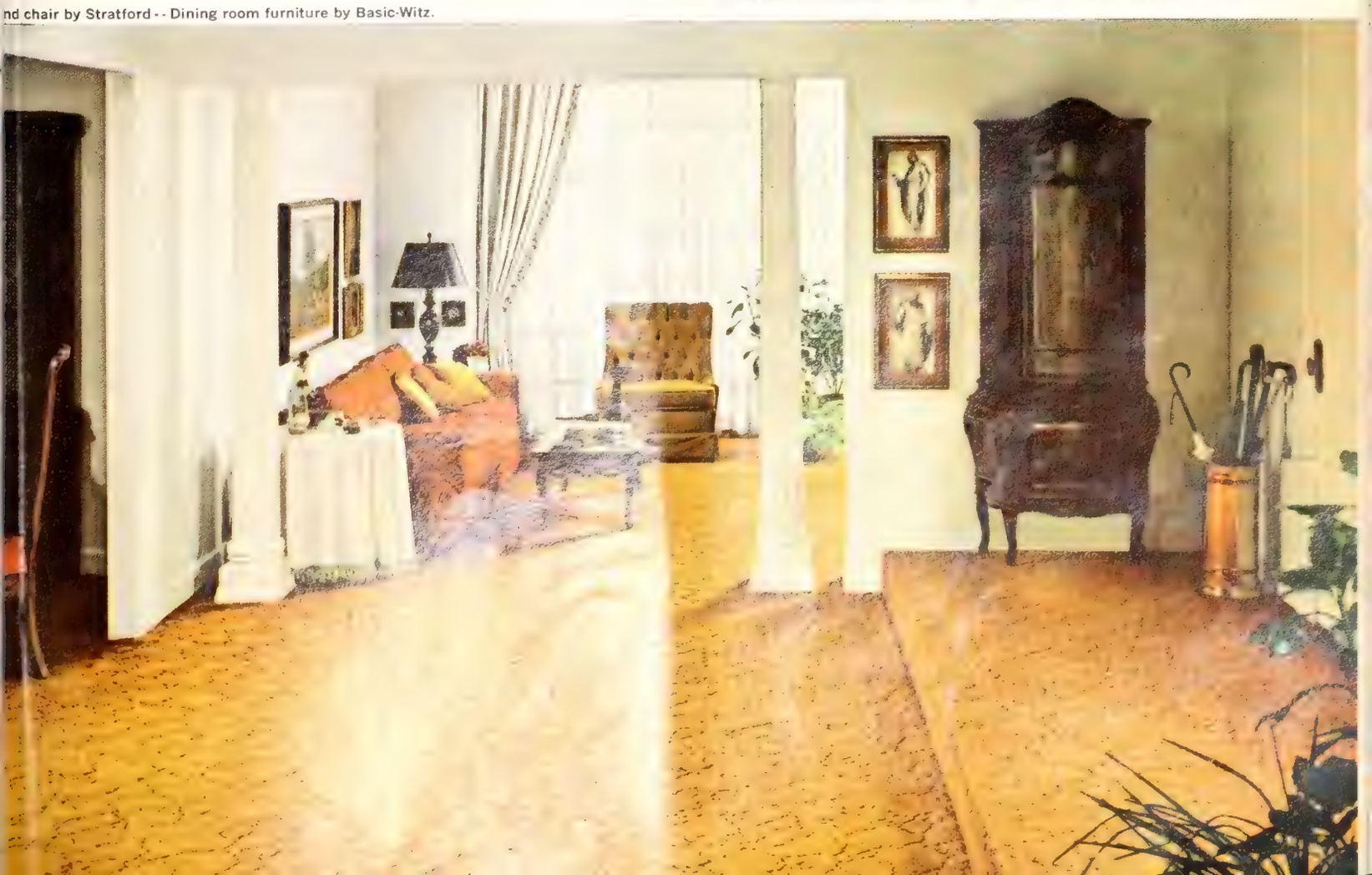
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Paisley-patterned containers in black and white to accent any color scheme. Of painted tin with all-black tops. 8-, 6-, 5¾-, and 5-inches high. Set of 4, $6.98 at Azuma.

Continued on page 38

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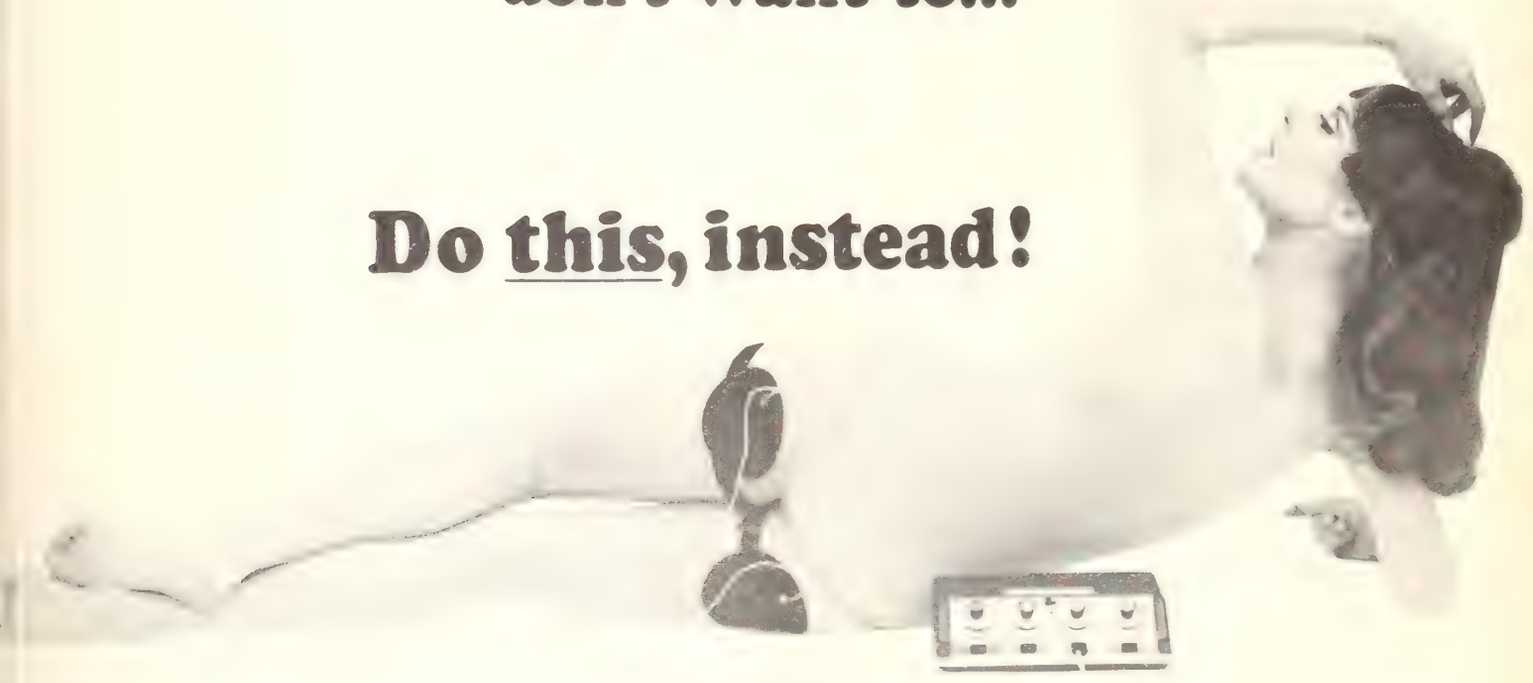
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SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."

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Do this, instead!

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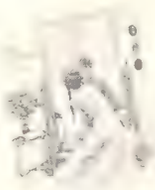
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Classic blue-and-white-striped Cornishware crocks, labeled in black for quick identification: flour (7 inches high), coffee (6¼ inches), sugar (7 inches), and tea (6¼ inches). Set of 4, $27, or individual sizes can be purchased separately. The matching salt shaker, $3.50. All available at La Cuisinière.



Portuguese ceramic replicas of burlap bags, with orange trim for a pop-art touch. Trompe-l'oeil lids for identification: walnuts, $10; tea, $10; sugar, $12.50; coffee, $7.50. Maison Glass.

White basket-weave ceramic containers with *faux fruits* tops that look almost edible. Oranges (10 inches high, $20); lemons (8½ inches, $18); plums (7½ inches, $15), and strawberries (6½ inches, $13). All from The Island Shop.



FOR STORE ADDRESSES, TURN TO PAGE 181

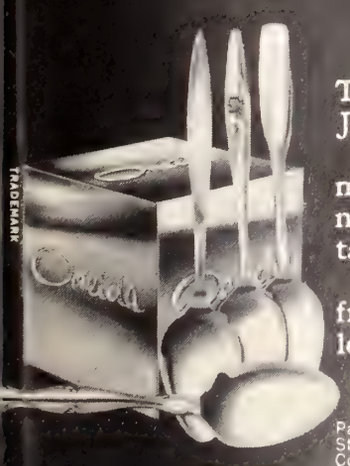


Printed ceramic canisters with gay basket-of-flower motif in striking colors on white background. Blue (8½-inches high); red (6¾-inches high), and gold (5½-inches). Set of 3, $15. Available at Mayhew.

SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."



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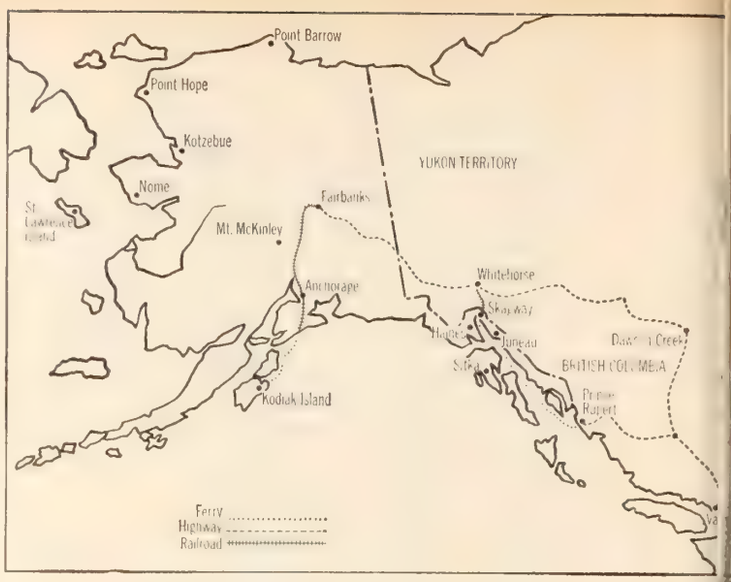
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GOING PLACES, FINDING THINGS IN

ALASKA

BY HUGH JOHNSON

EDITOR'S NOTE: Alaska is in the news this year with the celebration of her Centennial, commemorating the Alaska Purchase from Russia in 1867. Among the special events will be Alaska '67, the Centennial Exposition, to be held in Fairbanks from May 27 to September 10. As a curtain-raiser, we asked British writer Hugh Johnson to give an outsider's view of Alaska's main attractions.

What impressed me most, coming from a "tight little island" as I do, was the seemingly limitless expanse of Alaska, untamed, uncommercialized, uninhabited. It is a land on a scale that only the airplane can handle. It remains, in memory, a great relief map spreading beneath the wings of a plane, a river-marbled, forest-furred, mountain-ridged, uncrossable wilderness, unrolling hour after hour with a strange mixture of predictableness and fascination.

Any normal-length vacation in Alaska inevitably leaves you with the sense of vast distances yet to cross, whole mountain ranges and island chains yet unseen. The best you can do as a first-time traveler is to sample, and just about anywhere you land you find something to make you want to stay. You hear the seaplanes roaring in the bay, you are told a tall story in a saloon about some fabulous character in the next town (only 200 miles away over glacier and fiord), and off you go. Traveling is endemic to the place.

There are three main ways to get to Alaska. The first is by road. Tens of thousands of people yearly drive the 2,000-mile highway from the U. S. border through the Canadian Yukon to Fairbanks, picking up the Alaska Highway at Dawson Creek in British Columbia. The Alaska Highway has all the facilities you could want—motels, gas stations, even a drive-in movie—but you have to be a really dedicated driver as you can reckon on at least four days at the wheel. Even the majestic march of mountains and unrolling forests with the chance of seeing elk, caribou, and moose can pall after a couple of days.

For those who want to cut their approach time to the bone, the airlines are there. And, third, for those who like to savor their arrival in a strange land, there is the ferry trip I took from Prince Rupert in British Columbia, a slow crescendo of approach to Juneau up the Inside Passage, the mother and father of all fiord scenery. For 300 miles, innumerable forested islands shelter the passage from the

Pacific—it is like a tremendous natural canal, where whales and porpoises swim among the log rafts in water as calm as a millpond.

Juneau

Of all the state capitals of the U. S., Alaska's must be the most uniquely characteristic of its region. Even the name, Juneau, that of one of the first prospectors to locate gold in the territory, is pure Alaskan. Juneau is a real outpost. Gold alone dictated its site. It clings to the foot of a mountain, feet trailing in the icy water of the Gastineau Channel, like a castaway who has just made it to shore. The houses have crept up the mountainside to form an amphitheatre above the bay. Below, the line of sea and land is blurred by countless fishing boats and seaplanes, jetties, and rafts. Above, like some improbable abstract stage set, hangs the wreck of the gold mine that started it all—now a burnt-out gallows of scaffolding hanging from the hill.



Odd but practical aircraft are the lifeline to faraway places with strange-sounding names.

Juneau's twin city, Douglas, lies just across the bridge over the Gastineau Channel. It took only a hint in the coffee shop of the Baranof Hotel (where all Juneau drops by from time to time to see who's around) to find ourselves the nucleus of an expedition over the bridge to taste the salmon. Not that there isn't salmon as good, and as big, in Juneau itself—but Mike's Place in Douglas is the favorite local hangout. The specimen Mike produced for us weighed better than 70 pounds—Alaskan king salmon go up to 120—and tasted sweeter and juicier than any fish I have ever eaten.

By and large the best thing to eat in Alaska is the local seafood—above all, the king salmon and king crab. Reindeer and moose are worth trying; beef (imported) is good; portions are enormous, and prices, on the whole, high.

After Mike's, having fallen into the eager clutches of our Alaskan hosts, we didn't get to bed until we had seen the Red Dog Saloon, the Taku Bar, and Sweeny's Place, and then finished up at the Latchstring. The Baranof Hotel equals sophistication in Juneau and the Latchstring is its nightclub.

The place is dimly lighted at night, so it is worth a second visit by day to see its considerable collection of original paintings by Alaskan artists. Laurence and Ziegler are two names that stick in my mind—Laurence for a magnificent view of towering Mount McKinley, Ziegler for his sensitive Eskimo portraits.

Whether or not you ordinarily like museums, the one in Juneau offers a rewarding introduction to the Alaskan territory. In a region as vast as Alaska, it is essential to have (*Continued on the next page*)



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some kind of capsulization of its contents. Alaska is infinitely more rewarding, and seems infinitely less empty, once you know what goes on beyond its civilized façade. The things that are most fascinating about Alaska—the astonishing variety of wildlife; the Eskimos' continual battle with freezing weather; the Indians' elaborate ceremonies and costumes (and sometimes exquisite craftsmanship); the territory's romantic early history as a land of Russian trappers and poachers—are all remarkably documented in this museum.

Although I could not find in the craft shops the rarest and most precious of the Indian artifacts on display in the museum (the shawl made from the skin and down of various colored birds, the delicate basketwork, or the lovely monochrome intricacy of carved and interwoven black baleen and white ivory), there was some very fine workmanship available. I cannot imagine anyone leaving Alaska without having bought an Eskimo or Indian carving or weaving. In Juneau, the Nugget Shop is particularly good for the local Tlingit Indians' work; the Harbor Leather Company has a fascinating variety of furs and leathers, from sharkskin to wolfskin, purses to parkas; the ANAC (for Alaska Native Arts and Crafts) Cache gift shop specializes in the work of the Eskimos and Indians—baskets, ivory, carvings, masks, and beadwork. The most famous of the craft shops in Alaska is probably the Gilded Cage at Anchorage, the profits of which go to the Alaska Crippled Children's Association.

Apart from being the capital, Juneau is also a center for excursions. Going north, a fifteen-mile road leads right up to the face of what must be North America's most convenient glacier, the Mendenhall. You can walk to within a hundred yards of the vast, dirty blue wall of ice as it slowly melts and flows away in a floe-choked river. From the observation building you can see, with the aid of a telescope, shaggy white mountain goats foraging and clambering on the slopes above the glacier. We found it more exciting to take the small plane from the Juneau airport to see the glacier from above. Morning or evening is the best time to do this (weather permitting) when the great dome of ice glows pink in the low sun, and the stark peaks throw their spiky black shadows far across its unearthly, gleaming surface.

We took the ferry north from Juneau on up the winding, steep-sided natural canal to Haines and Skagway. Haines can claim the most active center of Indian crafts in the state, with a totem-carving school where the basic art form of southeast Alaska is kept alive. It also has the only road link from the southeast to the Alaska Highway in the Yukon, and hence into interior Alaska.



1





5

Skagway came into being as the debarkation point for the overland trail to the Yukon gold fields, over the Chilkoot Pass. When gold mining in the Yukon dwindled, Skagway could have easily become a ghost town, but tourism and nostalgia keep it going. In the tourist season it provides a local Sourdough Follies for visitors.

Fairbanks

Back in Juneau, we left the sea and took wings—became real Alaskans, in fact. I never saw such a variety of aircraft as an Alaskan airfield provides. Airline planes are far outnumbered by private craft, in a medley of shapes and colors—on skis, wheels, floats, and

FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.











Alaskan crafts derive from a rich heritage of myth and legend

what looks like a combination of all three. The airline planes themselves are a different breed from the usual monsters; the handy family size is much in evidence, carrying around a dozen passengers, and a week's supplies for a village. There is the old-fashioned (or so it already seems), soul-soothing sight of propellers speeding up and slowing down, puffs of exhaust smoke, and a friendly "we'll get you up in a minute" air about the place.

I blessed the unorthodox placement of the wings of the plane above the windows as we flew from Juneau north into the Yukon, down at Whitehorse (it would take a gold strike to disembark *me* there) and then on, westward to Fairbanks, following first the Yukon and then the Tanana River into a great, empty plain. It was early May and the ice on the rivers was just beginning to break up. Aimless black fissures echoed the restless twists and turns of the stream that seemed to be looking

Continued on the next page

1. Totemic figures represent beaver and raven, both part of Tlingit Indian mythology and credited with supernatural powers.
2. Mask from Anuktuvak Pass in recent, less primitive style, has seal-hair beard, caribou-skin face, wolverine ruff.
3. Raven ceremonial dance mask of driftwood comes from King Island.
4. Eerie cannibal woman, mythical figure feared by the northwest coastal tribes, is believed to catch small children in her basket and gobble them up.
5. Eskimo drummer doll made in [illegible] woman, a hermaphrodite, is of a type seldom found today.
6. Ivory polar bear carved from walrus tusk, comes from St. Lawrence Island off central Alaska.
7. Ceremonial mask takes its Neanderthal contours from the material — the vertebrae or flipper knuckle of a whale. The American Indian Arts Center, 1051 Third Ave., New York, N. Y., 10021, is the outlet for these and similar one-of-a-kind crafts.

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for something, and finding nothing, in the emptiness around. It was hard to see where Fairbanks would turn up in this wilderness, but suddenly there it was under us.

This summer Fairbanks will be a very different place from the town I saw struggling out from under the snow of 1966. Already the works for the big show—the Centennial Exposition—were under way. A huge white stern-wheeler, high and dry in a field, marked the focus of the 40-acre site. We were shown plans for a frontier town, an Indian village, sideshows, Alaskan regional museums and exhibits of natural resources, restaurants, and a place where visitors can pan for gold.

Fairbanks is also a center for side trips (by stern-wheeler on the Chena River, by automobile to the gold dredges and ghost mining camps, by train to the Mount McKinley National Park, or by plane up into the Arctic Circle). Connections with even the smallest and most remote outpost are frequent. To sample the Arctic Circle I found we could hardly do better than take one of Wien Air Alaska's day-long, bush-hopping flights, which calls on half-a-dozen Arctic or near-Arctic communities, bringing visitors, supplies, mail, and the only contact with the outside world. Such villages—village is almost too strong a word—have no roads and no vehicles. Their main street is the runway for aircraft landings; cabins line both sides of the often unpaved strip.

The most ambitious scheduled trip you can take from Fairbanks is to the farthest point north, the settlement of Barrow on the shores of the Arctic Ocean. It was still too wintry when we were there in mid-May, but during the summer season (from early June to mid-September) there are regular all-inclusive trips to Barrow, Kotzebue inside the Arctic Circle, and the gold-rush town of Nome on the Bering Sea, just south of it. I would love to have seen the lavish entertainment of visitors that Kotzebue stages in June, when the Eskimos indulge in an orgy of sled-racing, blanket-tossing, dancing, and joy-riding in kayaks and their big hunting boats, umiaks. We had to be content with fishing through a hole in the Bering Straits.

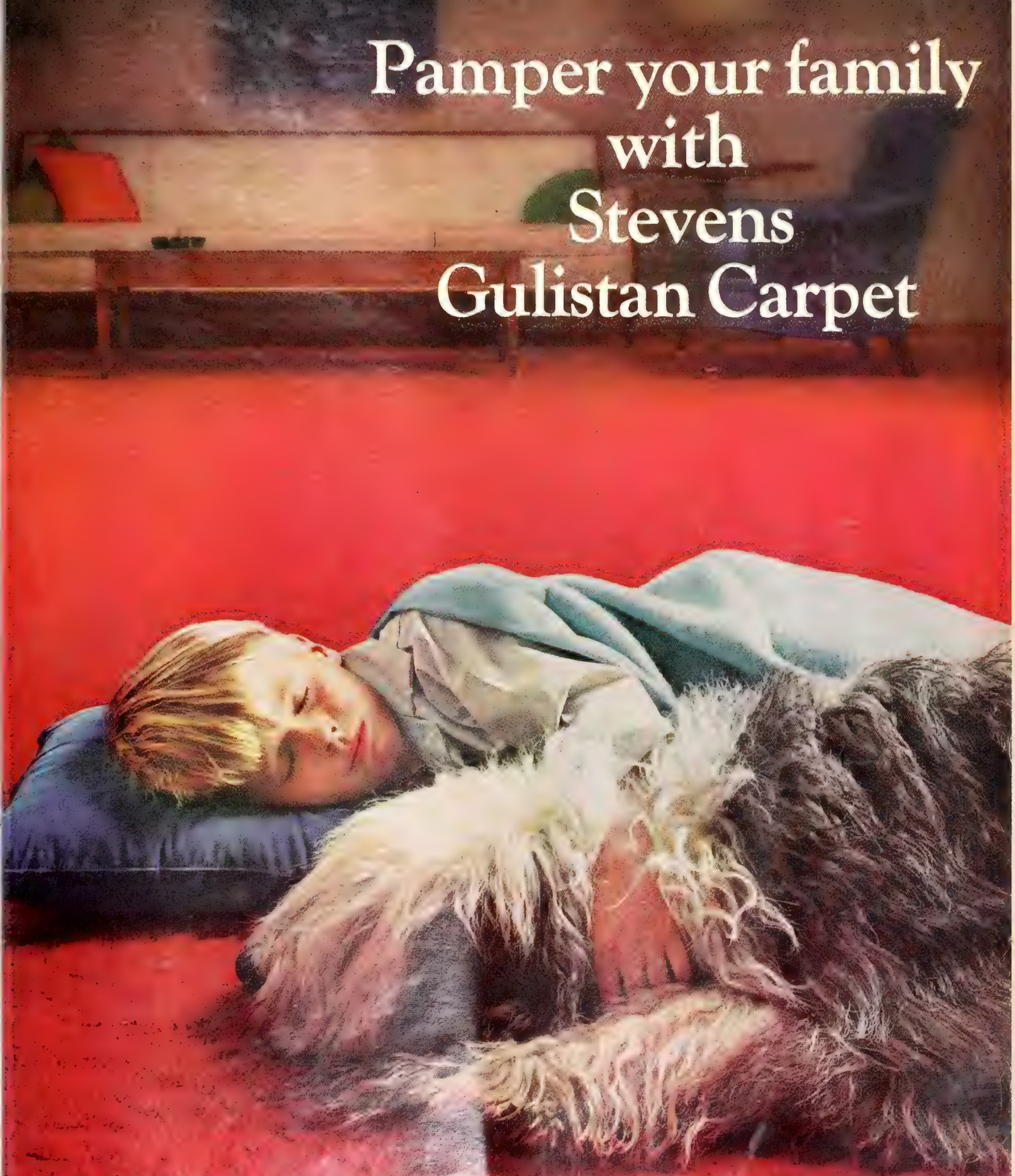
Kotzebue and Barrow are the two largest Eskimo centers of the Alaskan Arctic. There are many other smaller towns: Unalakleet; Umiat; Gambell on St. Lawrence Island, to which trips can be arranged. There is one place above all for anyone who is really interested in Eskimo life and history: Point Hope, on the remotest northwestern cape of North America. Its history as an Eskimo center goes back a thousand years and more; ancient artifacts of a very high order have been unearthed there. At Point Hope, Eskimos still live in whalebone and sod igloos. In the

Continued on page 46

New forms for natural materials



1. Fur moccasins made by Tlingit Indians. 2. Eskimo bassinet, woven in traditional motifs. 3. Letter openers, crafted of jade, walnut, ivory, mastodon tusk. 4. Eskimo mittens, of rabbit fur and caribou skin. 5. Silver pin with winking eye by Peter Seegana of King Island. 6. Basket of baleen and ivory (baleen, substance found in whale's mouth, is cut into strips, worked while wet). All from The American Indian Arts Center.



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SPARKLING SUMMER PUNCHES

BY PHILIP S. BROWN

On a sparkling, sunny day, nothing looks and tastes more festive and refreshing than a sparkling punch, yet all too often this delicious and versatile drink is reserved solely for wedding receptions, coming-out parties, and similar *en masse* entertaining. For these, it is, of course, ideal, but whether a party is large or small —a drink-and-run affair or one where guests linger to talk, eat, drink, and talk some more—a brimming punch bowl, surrounded by gleaming glasses is one of the most inviting of all sights. Nor is it necessary to have a blockbuster of a punch, like Artillery or Fish House. A punch for summertime sipping is at its best when gentle and light, but enlivening.

Punches are easy on the host. The preliminary mixing and ripening can be done well in advance, and since everyone drinks the same thing, there is no mad scramble for special ingredients to satisfy the exotic request of some guest. A gallon of punch fills about 40 punch cups, and, on the average, each guest will drink 2 to 3 cups of punch. So you can count on a gallon to serve about 15 people. It is important to figure in advance how much you'll need and avoid the discouraging sight of an empty punch bowl.

Here are a few general suggestions: Always use top-quality spirits and wines to ensure a fine flavor. See that your fruit juices are freshly squeezed; in some cases bottled fruit syrups may be used, but watch out for oversweetness. Do not fill the bowl with lots of cut-up fruits (your guests want a refreshing drink, not a fruit salad). For punches, a large block of ice is better than ice cubes, because there is less dilution and it is easier to work around it with the ladle. Chill all ingredients before emptying them into the punch bowl. Strips of cucumber peel or slices of unpeeled cucumber add a nice flavor to many punches, and somehow help to blend the tastes of other ingredients. They should be left in the mix only for about 15 minutes; if they stay in too long, a bitter flavor is imparted. When tea is an ingredient of the punch, make it extra-strong by using additional tea leaves rather than by long steeping which imparts a bitter tannic taste. As sugar is hard to dissolve in cold fruit punches, and even more so in liquid containing alcohol, keep sugar syrup on hand. To make it, put 3 cups of sugar and 1 cup of cold water in a saucepan; heat and allow to boil hard for a few minutes; cool and bottle. The syrup will keep almost indefinitely if tightly capped and put in the refrigerator.

Champagne punches

Champagne has the happy faculty of making any occasion festive, whether it is served straight or in a punch. For drinking *au naturel*, most Americans prefer the very dry or brut champagne, but in punches a sec or demi-sec is really preferable, as the slight sweetness helps to cut the acidity of the fruit-juice components. Champagne, always well-chilled, should be added just before serving the punch so that the bubbles do not dissipate before the glasses are filled.

CALIFORNIA SUNSHINE

This is the simplest kind of punch and one of the best, especially for a breakfast or brunch party. It consists of equal parts of fresh orange juice and champagne, and may be served from a punch bowl or mixed in individual wineglasses. Both ingredients should be well-chilled beforehand.

LAFAYETTE PUNCH

Here is another easy one. Peel 6 oranges thoroughly, so that none of the white inner skin remains. Slice fairly thin and arrange them in the bottom of the punch bowl. Sprinkle with sugar—a cup or less —pour a bottle of chilled Moselle wine over them, and let stand in the refrigerator for an hour or more. At serving time, put a large block of ice in the bowl and add 4 bottles of champagne, or a combination of champagne and Moselle. Makes about 40 cups.

HONOLULU PUNCH

Peel, slice, and crush 2 ripe pineapples. Sprinkle them with a cup of sugar, and let stand for an hour

Continued on page 51



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or so, then add a cup of lemon juice, a pint of cognac, and a pint of Jamaica rum. Stir well, cover, and let stand overnight in the refrigerator to ripen. When ready to serve, put the mixture in a punch bowl, add a large block of ice, and 4 bottles of chilled champagne. Makes about 50 cups.

CHAMPAGNE CUP

This is a pleasantly dry punch; sugar may be added, but it is better without. Combine a pint of medium-dry sherry with the juice and zest of a lemon and 8 thin slices of unpeeled cucumber. Let stand for several hours in the refrigerator, but be sure to remove the cucumber after 15 or 20 minutes. Pour into a punch bowl, add a large block of ice and 4 bottles of chilled champagne. Makes about 35 cups.

UNCLE HARRY'S PUNCH

Put a block of ice in a punch bowl, and pour in 2 bottles of chilled Rhine wine, 1½ cups each of orange juice and lemon juice, ¾ cup each of Curaçao and gold label rum, 2 quart bottles of chilled club soda, and 2 bottles of chilled champagne. Stir to mix, float a few thin slices of orange and lemon on top, and garnish with mint leaves if you can get them. Makes about 60 cups.

Fruit bowls

The custom of celebrating May Day (or any other fine spring day) with a Maibowle is a pleasant one that would bear reviving. The first day of May has been a spring festival since Roman times, a custom eagerly adopted in the countries which the Romans conquered. The festivities lasted from midnight to midnight, and besides May dances and Maypoles, they included bouts of eating and drinking. May wine is still made in Germany in the spring of the year from a young Moselle in which the herb *waldmeister* (woodruff) is steeped to impart a special flavor. The original Maibowles were made with large quantities of that herb sprinkled with sugar and steeped in a mixture of white wine and brandy. After standing overnight, the woodruff was removed and more white wine added. Today woodruff is hard to find, and fresh fruit, such as strawberries, is apt to be substituted.

MAIBOWLE

Wash and hull a quart of ripe strawberries, but do not crush [illegible] sprinkle with 6 or 8 tablespoons of sugar, and add a bottle of a good Moselle wine. Let them stand for several hours in the refrigerator. Put a large block of ice in a punch bowl, add the strawberries and wine, and pour in 2 more bottles of chilled Moselle and a bottle of chilled champagne or a quart of chilled club soda. Serve with a berry in each glass. Makes about 35 cups.

PEACH BOWL

Another wonderful and festive drink, this is simplicity itself. Peel small ripe peaches, prick them all over with a fork, and put into large wineglasses or goblets. Fill the glasses with chilled champagne and serve, providing a spoon with which to eat the wine-impregnated fruit. Brandied peaches or apricots may be substituted.

Other wine punches

Just about any kind of wine may be used as a base for punch. A fairly dry white table wine is usually used, but red Bordeaux and Burgundies also make fine drinking and give an attractive color.

RHINE WINE PUNCH

Mix the following ingredients in a punch bowl: 1 cup of sugar syrup, 1 pint of lemon juice, 1 pint of dry sherry, ½ pint of cognac, ½ pint of strong black tea, 3 quarts of chilled Rhine wine, and 8 or 10 thin slices of cucumber peel. Add a block of ice. After 15 minutes, remove the cucumber peel. Add a quart of chilled club soda, stir, and serve. Makes about 50 cups.

CLARET CUP

In a punch bowl mix 1 cup of lemon juice and 1 cup of sugar syrup, a pint of orange juice, ½ cup of Curaçao, ½ cup of pineapple juice, ¼ cup of Maraschino, and 2 bottles of claret (red Bordeaux). Let these ingredients blend and chill, and just before serving, add 2 quarts of chilled club soda. Makes about 45 cups. *Variation:* Burgundy Cup: substitute red Burgundy for the claret, Benedictine for the Maraschino.

CARDINAL PUNCH

There are innumerable recipes for this punch, all of which have one thing in common: each contains red wine to give the cardinal color. Usually they are combinations of red and white wines and fruit juices, but some of them call for rum or brandy or vermouth. Here

Continued on page 187



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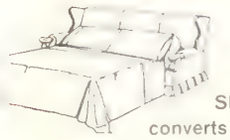
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Duke of Gloucester Street, lined with great trees, old houses, is town's pride

America's most famous museum village

COLONIAL WILLIAMSBURG

recalls its heyday as the eighteenth-century capital of Virginia

BY ANNE STAGG

You may arrive in Williamsburg expecting to step back into history, but you will be struck first by the gentle beauty of the town, by its greenness, its rural scale, and its simplicity. To be sure, over there, at the end of the leafy street, Patrick Henry thundered in the Capitol; over there, in the ballroom of the Governor's Palace, Thomas Jefferson played his fiddle; and over there, in the spanking white Raleigh Tavern, George Washington dined. The whole town brims with memories. Yet, in your first, fresh, clear-eyed impression of Williamsburg, it is simply the beauty of the place that registers —tangible, lasting, a complete pleasure in its own right. The history, the tales, are in the mind, but the village exists in front of your eyes. And what a village it is: studded with magnificent trees (maples, lindens, hornbeams, catalpas), lined with broad streets, ribboned with gardens, and filled with one lovely Colonial house after another. There are approximately eighty-five original eighteenth-century buildings still standing today in Williamsburg, and fifty or so more that have been meticulously reconstructed on their original sites. Including cottages and Capitol, mansions and tiny shops, the village is a complete re-creation of Colonial life.

Your first moments there are to be savored and treasured. Williamsburg is at its best if you can somehow keep its museum aspect at arm's length, and allow your eyes to roam free, rummaging the town for its beauties. If time allows, it is rewarding to spend your first half day or so wandering through the town at random, absorbing the feel of the place before you get down to serious sightseeing. You might stroll through some of the rustling gardens open to the public, take a carriage ride along the tree-arched streets, stop and watch the men working in the fields that patchwork the town—some ploughing with a team of oxen, some making hay ricks, some milling corn at an old post-type windmill.

Everywhere you wander, you encounter the processions of perfect little houses, their variety a delight. You see houses with gambrel roofs, hip roofs, A roofs, bell roofs; houses with bow windows, round porthole windows, arched windows, dormer windows; houses one-room deep; houses one-room wide; four-square houses; U-shaped houses; clapboard houses painted dazzling white, deep red, mustard yellow, gray-green; brick houses with the bricks set in checkerboard patterns. There are houses surrounded with white picket fences, with Chinese Chippendale fences, with rounded brick walls; houses that are pre-

Continued on page 54

FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.



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cisely symmetrical, windows and chimneys placed in perfect balance to the centered front door; other houses that spill over into a cluster of little outbuildings—kitchen, smokehouse, laundry, stables—like a plantation compound in miniature.

The town is easy to find your way about in: a simple layout composed of three long major streets, crossed by several short narrow ones, contained within a rough wedge-shape of 130-or-so acres. Governor Francis Nicholson planned the town this way when he moved the capital of Virginia from Jamestown to Williamsburg in 1699, and so it has remained, virtually unaltered, for nearly two centuries. It is a pleasing plan, with plenty of space between the houses and a great swath of green open land, Market Square, in the center of town. Yet in spite of the spread-out quality, all distances are easily traveled on foot. (Cars, in fact, are discouraged in the old town, and abundant parking space is provided at various points around its perimeter.)

The backbone of the town is Duke of Gloucester Street, surely one of the finest streets in America. Nearly a mile long, and unusually wide, it stretches arrow-straight between the Capitol and the Wren Building (so-called because it was adapted from Sir Christopher Wren's original design) of the College of William and Mary.

For all its countrified aspect, Williamsburg has unquestionable style. There is style, even a touch of pomp, in the approach to the Governor's Palace; a broad sweep of green, bordered with catalpa trees, leading majestically to the Palace gates, creating an arresting, symmetrical vista of the Palace when you stand on Duke of Gloucester Street at the foot of the green. There is style in many of the gardens: unexpectedly formal, often intricate complexes of geometric, box-bordered flower beds, landscaped terraces, topiary, precise brick walks. There is style in the craftsmanship and imagination behind even the smallest objects. Tops of gate posts and hitching posts are carved in domed shapes, pointed shapes, onion shapes. Bricks pave sidewalks in herringbone patterns, crazy-paving patterns, right-angle patterns. Tongue-shaped wooden shingles band roofs with lines of scalloped pattern. Outbuildings abound in dozens of almost playful designs. Great broad-based chimneys point up the small scale of some of the tiniest houses. Hardware—window latches, door hinges, escutcheon plates, hooks, boot scrapers—is wrought in marvelous forms, as pleasing as sculpture. The more you look, the more the town reveals its extraordinary variety. Your eyes are, without a doubt, your best sleuths in Williamsburg.

Seeing the big sights

When you have had your fill of wandering, the first place to stop is at the Information Center located near the north edge of the old town—an enormous, modern structure surrounded by expanses of parking space, a motel, a cafeteria, picnic grounds. There you can buy tickets to the seven exhibition buildings, invest 50 cents in a guidebook, pick up a free folder of Williamsburg's events of the week (which also includes a map of the town), look at the exhibitions, buy postcards, and browse through the shelves of books about Colonial times. Finally, before setting forth, you can see a free 35-minute color film dramatizing the events in Williamsburg leading up to the Revolution, worth sitting through if only for the fine glimpses of Duke of Gloucester Street swirling with carriages and Colonials. Free buses leave the Center every few minutes for a circuit of the old town with frequent stops along the way at all major sights.

The Governor's Palace is an impressive starting point. It is not the original building, for that burned down in 1781. But the reconstruction of the 1720 Georgian brick mansion—based on a floor plan made by Thomas Jefferson, an eighteenth-century map of Williamsburg drawn by a French soldier, and an old copper engraving tracked down in England—is superb, and you readily accept this

1



2



present Palace as the real thing. The original Palace was the residence of seven royal governors and the executive mansion of Patrick Henry and Thomas Jefferson, the first two governors of the commonwealth of Virginia. At the entrance gates are reminders of the mansion's royal beginnings: a lion and a unicorn on each gatepost, a large crown atop the wrought-iron gatehead.

Inside the Palace, you are led off by a farthingale-costumed guide on a tour of the sumptuous rooms. If you begin to feel a bit stifled as the guide intones a stream of facts, you can escape mentally by letting your eyes range over the treasures: Chelsea porcelains; grandiose silver epergnes, silver candle sconces, a seventeenth-century silver chandelier, the only one of its kind in the country; Chinese Chippendale furniture; English Tudor furniture; furniture of mahogany, rosewood, beechwood; gilt girandoles; marble mantels; crystal chandeliers; windows hung with cut velvet, damask, panels of crewelwork; walls covered with Chinese wallpapers, tooled and embossed Spanish leather, black walnut paneling. On certain evenings throughout the year, the Palace is opened for a few hours after dark for candlelight tours. Hundreds of candles are lit—in lanterns along the front walk, in all the windows, on the mantels, in wall sconces, in chandeliers, in hurricanes—and the great rooms come alive with flickering lights picking out the flash of a bayonet on the wall, a froth of white lace in a portrait, the gleam of silver.

Behind the Palace is a large garden—the biggest in Williamsburg—modeled on a formal eighteenth-century English garden, with geometric flower beds, boxwood-framed walks, topiary bushes, a bowling green, a holly maze copied from the one at Hampton Court, a little orchard, a kitchen garden, even a section of terraced gardens tumbling down to a quiet canal. It is a gentle place to dream away an hour of a summer afternoon.

On each side of Palace Green are two beautifully restored Colonial houses. The more modest is the Brush-Everard House, a cheerful little yellow-painted frame house with white shutters, built, about the time the Palace was going up, by one John Brush, gunsmith, armorer, and first keeper of the colony's Magazine on Market Square. Later, Thomas Everard, a mayor of Williamsburg, lived there and enlarged the house from its original simple structure—a single room on each side of a central passage, downstairs and upstairs—to its present U-shaped plan. The rooms have a quiet charm, and several special pleasures: lovely English ceramics in the dining room; a wonderful crewelwork bedspread in the downstairs bedroom; a library of 300 books assembled from a list made by Thomas Jefferson "for the guidance of a well-to-do planter of average intellectual interests." Outside the house, behind the usual cluster of little outbuildings, you can see the oldest "dwarf box" in Williamsburg, no longer dwarf, but grown into tall, knotted trees completely obscuring the path they once bordered.

Continued on page 57



3



4

1. Reminiscent of the days of British rule, a lion and a unicorn still stand guard over gates of Governor's Palace. 2. Clustered around the big houses, the outbuildings are often as playful looking as this tiny bell-roofed office. 3. The strictly carved flower beds of the Elkanah Deane House are typical of the formal gardens of Williamsburg. 4. Red brick Governor's Palace is grandest, most treasure-filled house in town.

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On the opposite side of Palace Green is the George Wythe House. George Wythe was Thomas Jefferson's teacher and the most distinguished classical scholar in eighteenth-century Virginia. His house is a hip-roofed brick mansion of ample proportions and perfect symmetry. The rooms are large, high-ceilinged, and bathed in light from wide, sparely curtained windows (a refreshing contrast to the densely draped windows darkening the rooms of the Palace). Throughout the house, the walls are painted white and the woodwork a soft gray-green. The furniture is mostly eighteenth-century American, clean-lined and unpretentiously elegant. More than any other Williamsburg interior, this house has a comfortable sense of having been lived-in and well-loved. There are lots of books, musical instruments in the parlor, a chessboard set up in the study, fine old maps on the walls. In a workmanlike room at the back is Mr. Wythe's schoolroom, brimming with a fascinating clutter of mathematic and scientific gadgets, old globes, and enormous leather-bound volumes. The kitchen, under a separate roof, is the best you will see in Williamsburg—a marvelous brick-floored room with a vast fireplace and dozens of curious kitchen gadgets, all at least 200 years old.

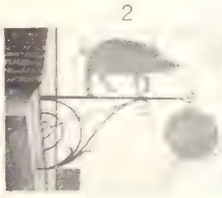
At the other end of town, on Duke of Gloucester Street near the Capitol, is the Raleigh Tavern (or, rather, an excellent facsimile of the original which burned down in 1859), the most famous of all the many Williamsburg taverns. Jefferson, Washington, Patrick Henry were all constantly in and out of the Raleigh; it was as much a meeting place for political plottings and debates as it was a place to dine in or drop into for a mug of ale. At the door, another of the farthingaled guides meets you and takes you off on the inescapable lecture tour. Somehow the fact that Patrick Henry said such-and-such in that particular room seems less interesting than the wonderful shapes of the pewter tankards and porringers on the shelves. Lectures and taverns do not seem to mingle well. Throughout the Raleigh, you yearn for a touch of its old lustiness, but the schoolroom air prevails.

What sights remain? The Capitol, of course, carefully reconstructed with its impressive chambers, rich paneling, round windows; the old 1770 Courthouse, now an archaeological museum housing many marvelous Williamsburg relics as well as the "Frenchman's Map" and the 1740 engraving so helpful in the restoration work (looking at all these scraps you catch the excitement of the sleuthing that went into piecing together the missing parts of the old town); Bruton-Parish Church, simple and white inside, with high, enclosed pews, one of them inscribed "General George Washington;" and if you're still game, or have a child or two in tow, there is the Public Gaol where Blackbeard's pirates, among others, were imprisoned; and the Magazine on Market Square with its formidable arsenal.

Dotted about the town, although mostly on Duke of Gloucester Street, you will also come across the authentically re-created little shops where present-day craftsmen, in costume, work at the crafts of the past. You can watch cloth being woven; a cabinetmaker busy making cabinets, among other things; a blacksmith pounding out horseshoes and firedogs; a bootmaker stitching narrow, square-toed shoes; a gunsmith fashioning beautiful flintlock firearms by hand. There are things to buy, too: gingerbread cookies and bread in the bakery; pomander balls, bayberry soap, licorice sticks, and rock candy in the apothecary shop; mobcaps and tricorne hats at the milliner's; silver chains in the silversmith's;

Continued on page 182











Williamsburg is a feast of [illegible] and superb craftsmanship:
1. Pewter tankard and stream of ale catch the sun and the eye outside Chowning's Tavern.
2. Pig above door tells that hams are for sale inside.
3. Hitching-posts are turned in half-a-dozen wonderful shapes. One of prettiest: onion finial.
4. Even the lowliest objects are good to look at, such as this boot scraper with scrolled ears.
5. Flight of stone steps becomes elegant with carvin[illegible]



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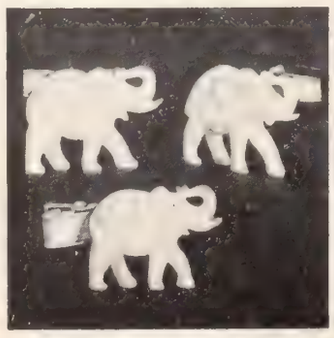
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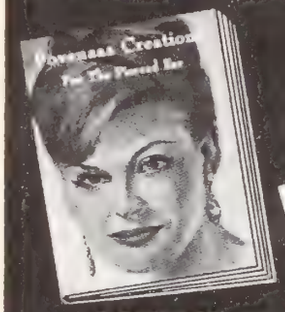
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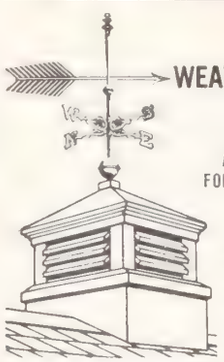
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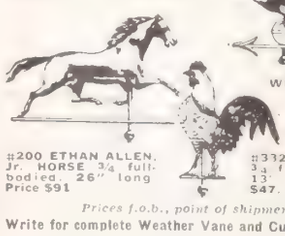
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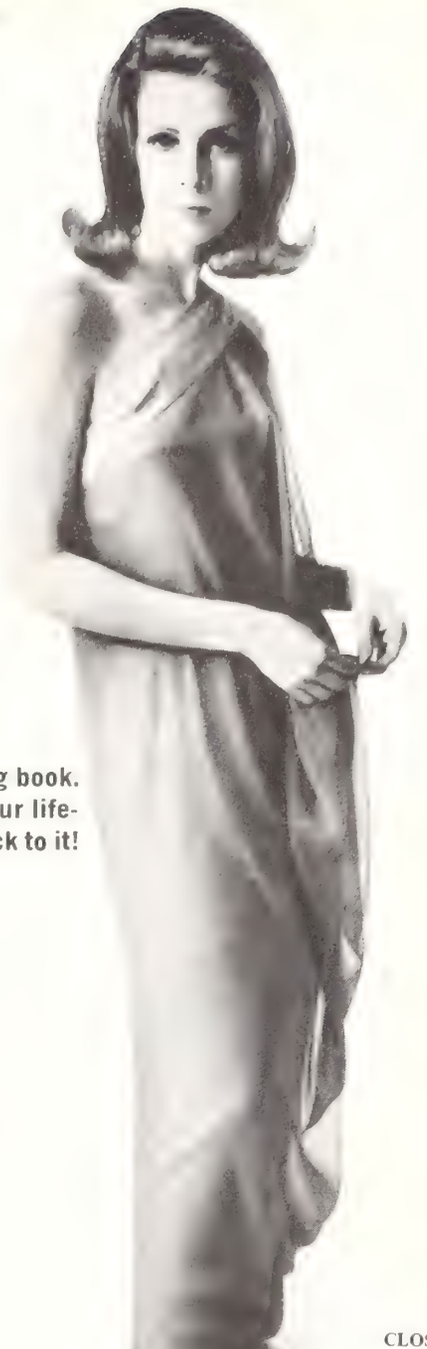
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'hat this book gives you is a strict and precise diet — :h carefully and scientifically controls your every eating ient—but which has the surprising result of making many our weight- loss problems far less difficult than you ever med!
ere are a few of these "pleasant surprises":
lthough, of course, this diet forces you to eat less food all, it may actually force you to eat MORE food at cer- times of the day. For example, if you are like most over- ght people, you are simply going to have to eat MORE breakfast, whether you want it or not. And this diet ws you OVER THIRTY different kinds of snacks — one veen every meal, and one every night before bed.
here is no longer any need to try to STARVE yourself a weight loss. Because when you follow this Final Diet, can lose up to 100 pounds, and never gain an ounce of ack.
'ertain foods, of course, are omitted. But certain other, prising foods are quite actively included. For example, are allowed ice cream up to three times a week. (Watch ir friends eyes pop open when they see you eating that cious ice cream dessert — and STILL shed inches and inds!)
And, at the same time, you'll have sandwiches for lunch, l, if you wish, a cocktail before dinner and wine with it.
And very important — if you overeat one day, then you simply NOT permitted to cut back on your food the t day to "make up" for it! This is the fatal mistake most ters make that destroys their diet. Instead, you eat YOUR LL DIET the next day, and forgive yourself, and go on ing weight.

IS YOUR WEIGHT UNEVENLY DISTRIBUTED? ARE YOU AFRAID THAT DIETING WILL MAKE YOUR FACE LOOK OLDER? DO YOU OVER-EAT AT PARTIES? HERE ARE MEDICAL SOLUTIONS TO THESE PROBLEMS:

id — again — with this Final Diet, you can lose up to 100 unds and never gain an ounce of it back.
Now let us examine some of the remarkable side effects this diet:
In the first place, because of the scientific nature of this t, it has proven — in case after case — to be of special lp to men and women whose excess fat is primarily on or low the waist.
Secondly, because this diet is NOT a crash diet, NOT a ture diet, it does NOT cause the skin of your face to llapse, wrinkle and furrow in that terrible way that crash ets so often do.
On the contrary, if you follow this Final Diet precisely, ur face can look younger from almost the very first week. id you can lose 20-40-60-80-even 100 pounds. And never in an ounce of it back.
And you will be able to lose this weight, and keep it off, spite all the "social eating and drinking" everyone of us ust do every week of our lives! Because this is the first et you have ever seen that gives you specific techniques for dealing with these "food traps". That allows you to SEEM to eat and drink as much as your friends, when you are really LOSING POUNDS AND INCHES at the same moment they gain them!

MANY PATIENTS FOUND THIS APPROACH SO EFFECTIVE THAT THEY LOST TWICE AS MUCH WEIGHT AS THEY HAD ORIGINALLY HOPED TO.

Let us make this perfectly clear. The first thing you do when you receive this book, is write down the exact amount of weight you want to lose inside it. 10-20-40 pounds — or more. It makes no difference.

Then, you begin the diet. But with THIS thought:

Every one of the thousands of successful patients before you, has also written down what they wanted to lose. But once they learned these new eating habits, many of them simply went FAR BEYOND that first weight-loss figure!

For example, one woman wanted to lose 10 pounds, and be as thin as she was five years before. But as the fat melted away from her body, she decided to GO ON and lose 20 pounds, and be as slim as she was on the first day she was married.

Why did these patients decide to lose more and more weight? FOR THE VERY SAME REASON THEY DO NOT PUT THIS WEIGHT BACK ON AGAIN! Because by following this diet precisely, these men and women LEARNED NEW EATING HABITS. They literally retrained their appetites! They destroyed fat-causing food patterns that had kept them overweight for years.

This was by no means easy — but they did it, and you can do it too! And once you have done it, it will be practically impossible for you to eat in the same old fat-causing way that you are eating today!

Once you follow this Final Diet precisely . . . then you must lose up to 100 pounds — and never gain an ounce of it back. PROVE IT YOURSELF AT OUR RISK.

The choice is now yours. You have been on fad diets — easy diets — miracle diets. You have lost some weight. You have gained it right back again!

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LEARN THESE STARTLING MEDICAL FACTS!

- The one fatal TIMING mistake that makes most people fat (90% of all overweight people do it.) Not what you eat, but how you eat. See page 19.
- The simple secret of making the same amount of food seem TWICE as much. See page 20.
- How to stop smoking without gaining weight. See page 25.
- How to make artificial sweeteners go twice as far. See page 125.
- Twenty-seven Escape-Value foods, that you can eat in any reasonable quantity. See page 120.
- "Skim Shakes" — delicious, satisfying, non-fattening snacks. See page 114.
- Eat this delicious food, and kill "uncontrollable" craving for sweets. See page 122.

Scientific Weight-Loss Charts — the exact amount you can expect to lose each week. And why — as has often happened — if you lose twice or even three times the expected amount in the first week or two, you must consider this a lucky bonus, and guard against going off the diet the very next week!

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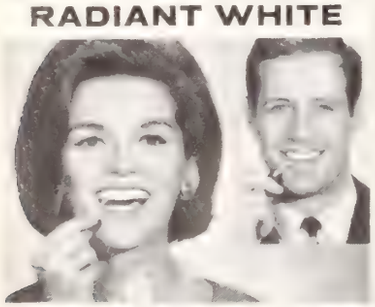
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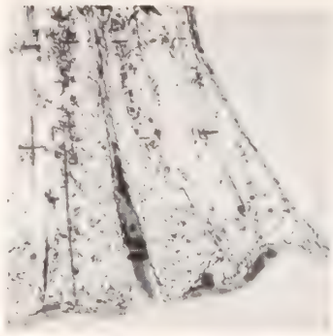
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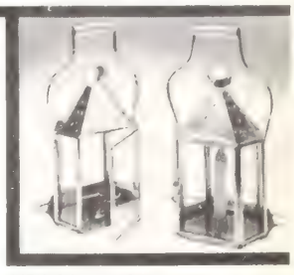
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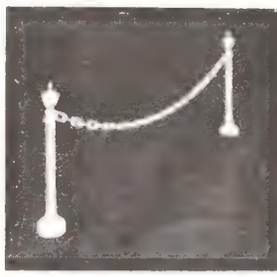
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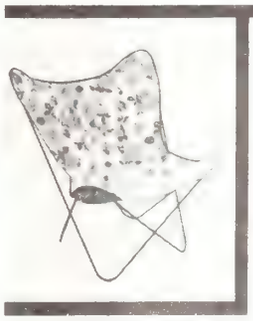
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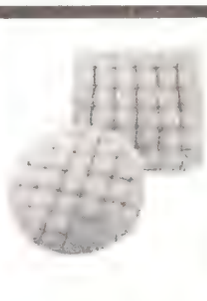
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INCREDIBLE BUT TRUE! You may eat and drink foods like martinis and whipped cream and grow slim, says Sidney Petrie, the man who reduces people who can't reduce or stay reduced by any other method – people referred to him by doctors!

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It isn't the fact that you consume calories that matters, says Petrie. What matters is the *kind* of calories you consume. All foods contain just three kinds of calories. To lose weight you need eliminate only *one* of them!

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Now, in the most thrilling book you've ever seen – a fascinating, down-to-earth, easy-to-read book – Sidney Petrie explains this amazing fact about your body's chemistry, and shows you immediately:

- **How to eat three good, full meals a day and STILL lose weight safely, comfortably, steadily –without having to count calories, go to bed hungry, measure food helpings—without doing anything at all, except cutting out a few Carbo-Cal foods you're probably not fond of anyway!**
- **How, having once attained the weight you want, you can keep it and still eat hearty meals – even frankfurters and fried eggs, whipped cream, butter, etc.—*without* putting back the weight you've lost!**
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- **How to recognize foods that have the Carbo-Cal, avoid them, and keep eating the "good" calorie foods.**
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- **Why doctors may recommend this diet to people with various glandular troubles who could otherwise eat practically nothing on a "regular diet"—and why this diet system may be used by those with low blood sugar counts —and by vegetarians!**
- **How this revolutionary reducing plan is linked to a low cholesterol count, better skin condition, resistance to colds, freedom from minor aches and pains, increased virility, and a 15 to 25% longer life span!**
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"You can enjoy a hearty breakfast, a mid-morning coffee break, a Madison Avenue lunch, an afternoon cocktail hour, a gourmet dinner, and a TV snack—**and still remain slender!"**

CASE HISTORIES OF CARBO-CAL IN ACTION

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CASE HISTORY OF JEAN J., housewife. Problem: developed serious weight condition after birth of second child. Treatment: various diet systems involving pills, exercise, even hospitalization. Result: No weight loss. *Treatment with Carbo-Cal system;* all excess weight lost in only 9 weeks. Later check-backs showed loss permanent, no weight having been added after end of treatment.

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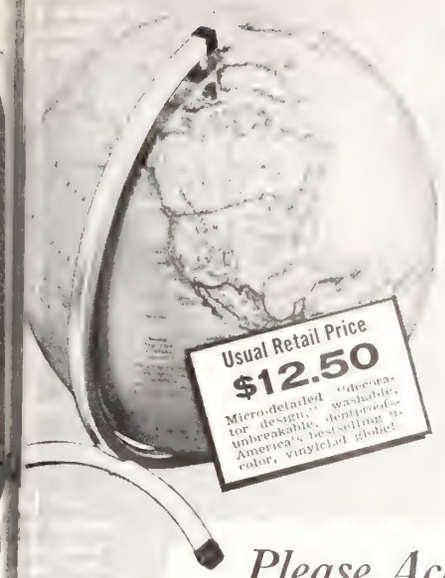
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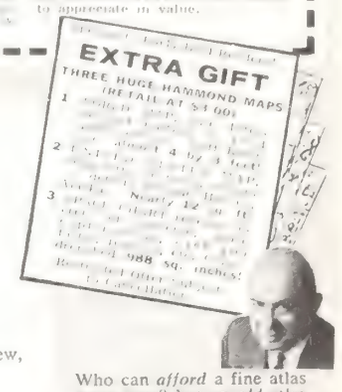
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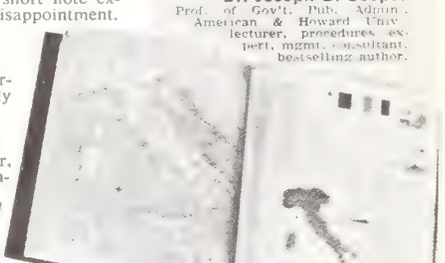
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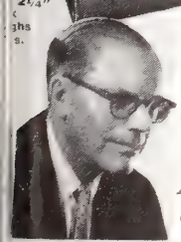


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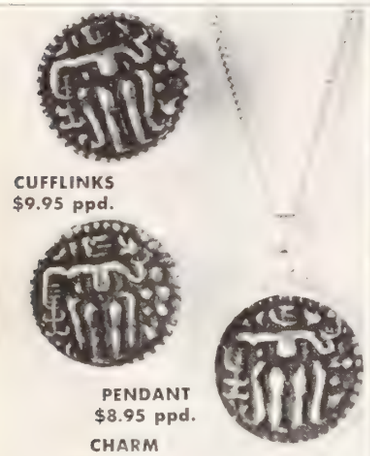


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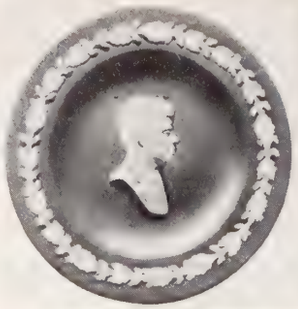
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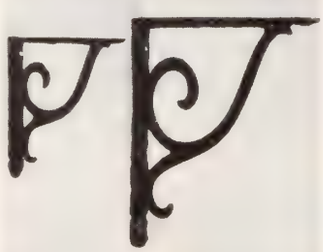
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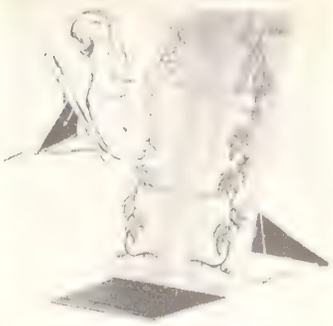


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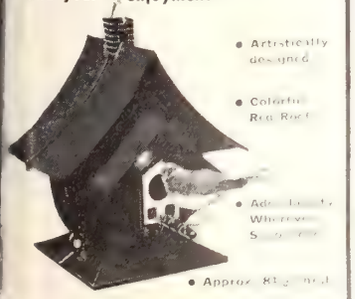


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"The Statesman" is black, saddle- tan, brass or gold glove leather (specify) in an American walnut shell. Swivels, tilts on metal and walnut base; cushion's foam rub- ber and Dacron. 33" h. overall, 33" w., 21" d. $285. Matching 25" by 20" ottoman, $80. Exp. coll. Cata- logue, 25c. Leathercrafter, HG5, 303 E. 51st St., New York, N. Y. 10022.



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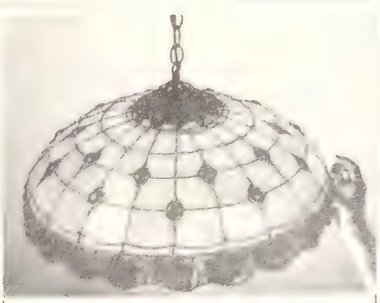


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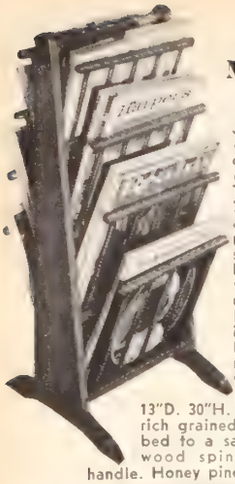
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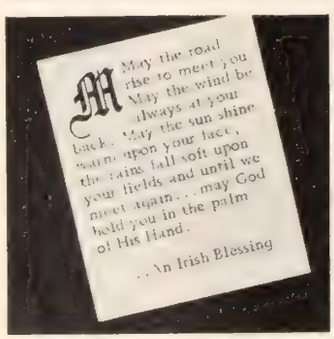
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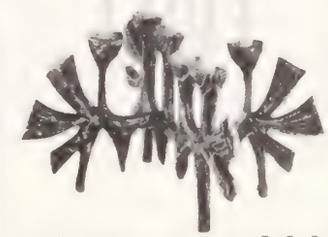
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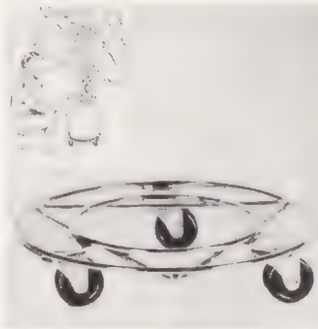
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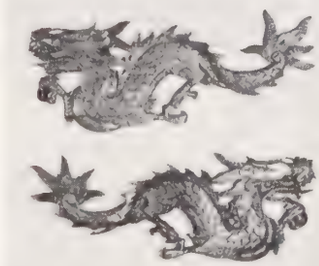
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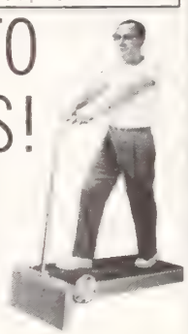
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Ever since we discovered the thong sandal way back when on Waikiki we've yearned for split-toed stockings to wear with thongs. Here they are in 15 denier nylon in a flattering sun tan shade that's perfect for day and evening wear. Sizes 8½ to 11. Box of 3 pair, $5.95 plus 35c post. Vicki Wayne, 610-HGH So. Country Club Rd., Tucson, Ariz. 85716.



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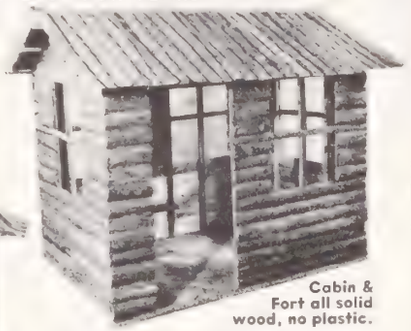
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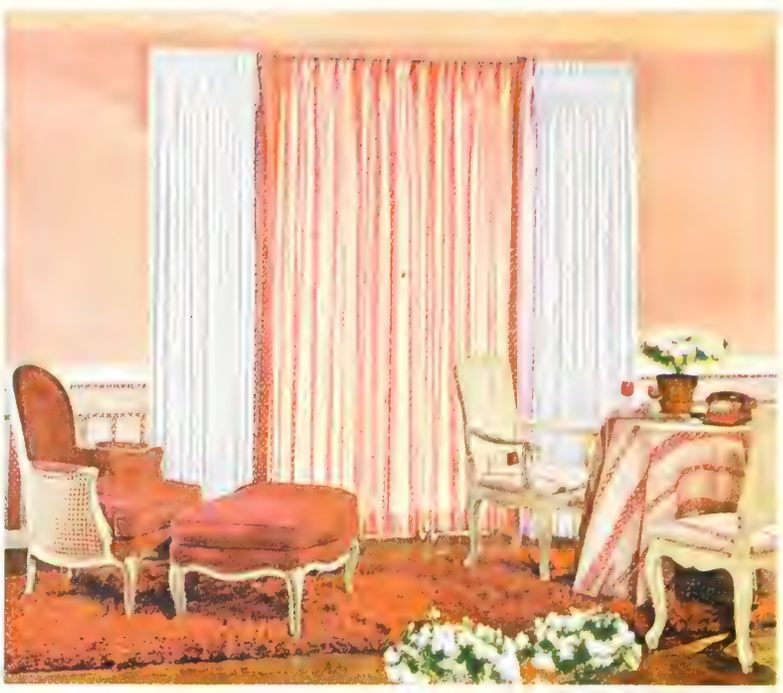


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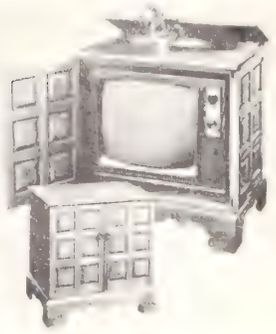
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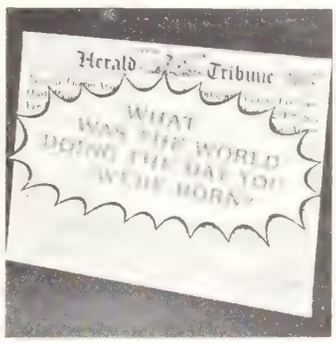
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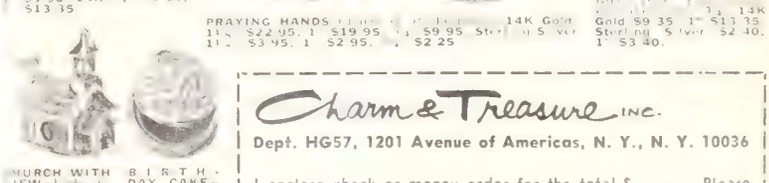












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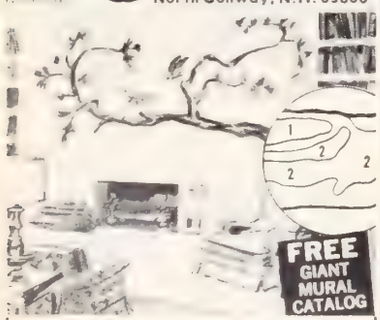
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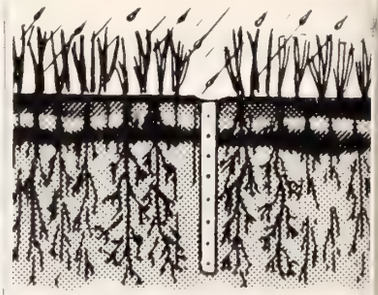
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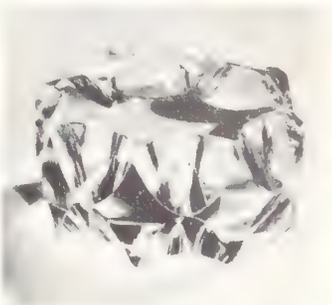
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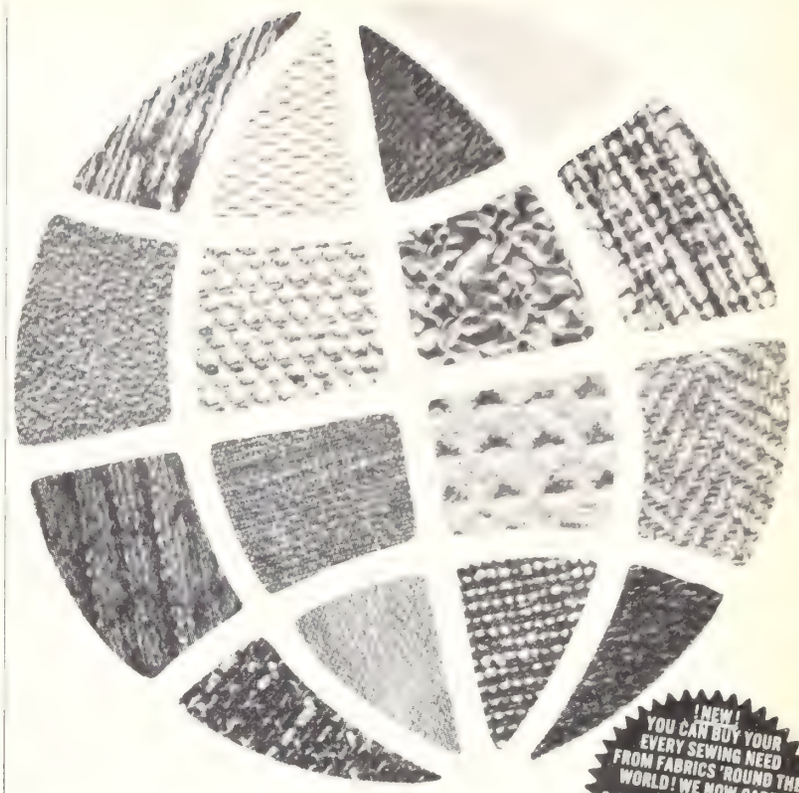
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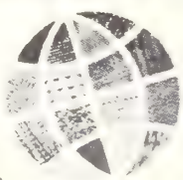
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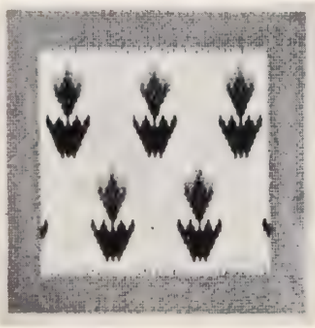
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Magnifying glasses with meniscus lenses ground on both sides give sharp magnification for those without eye damage or astigmatism. Perfect for people over 40 whose arms are too short. Gray frames for men; black and crystal for ladies. State age; for man or woman. $4.95 plus 25c post. Case incl. Nel-King, Dept. HNG-57C, 811 Wyandotte, Kansas City, Mo. 64105.



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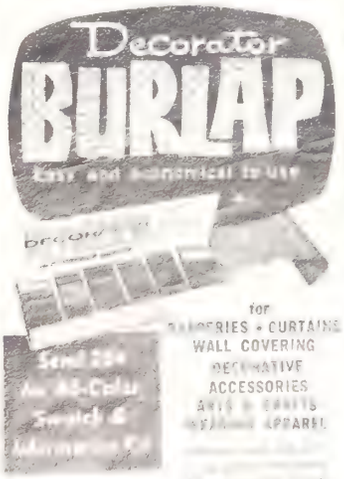
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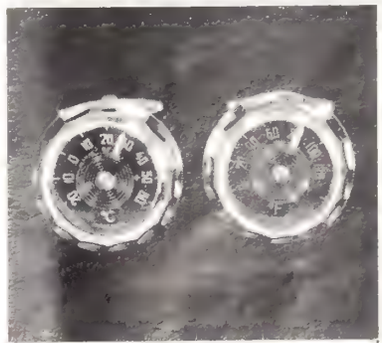


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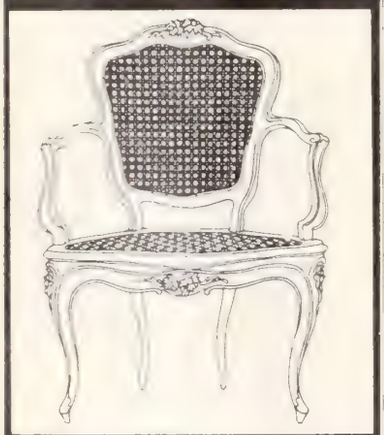
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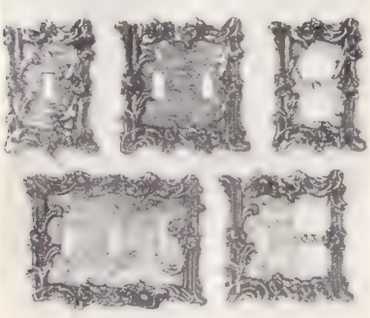
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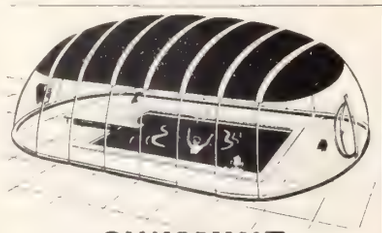
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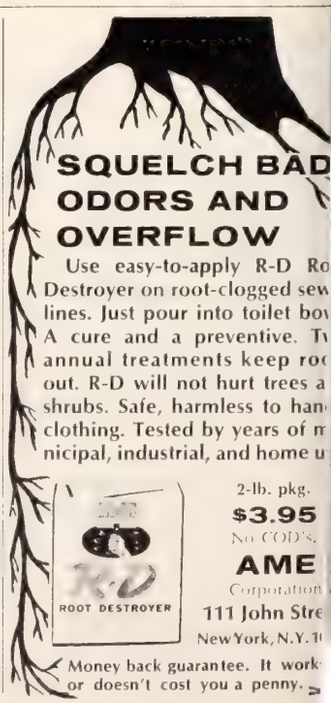
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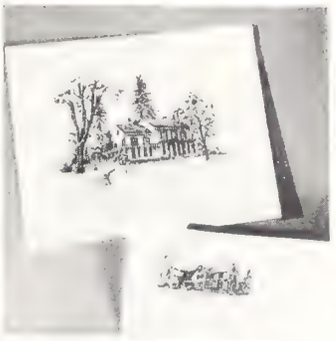
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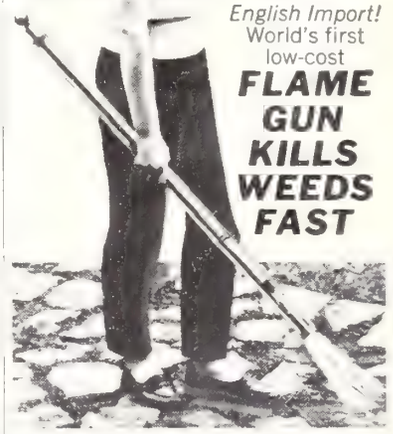
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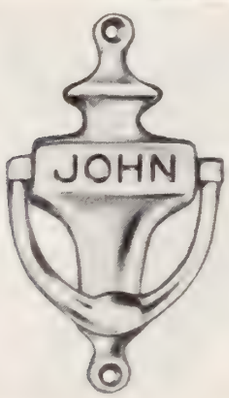
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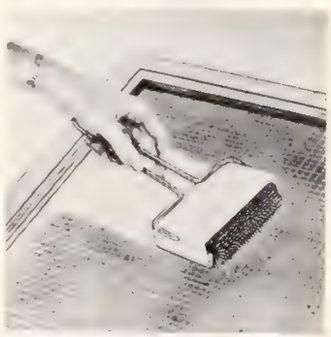
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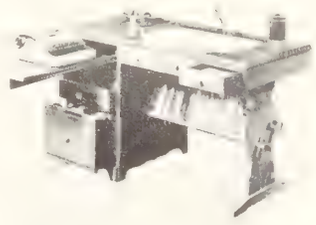
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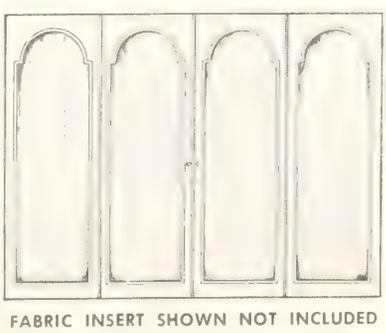
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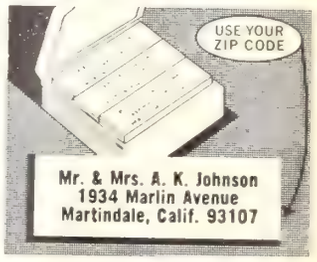
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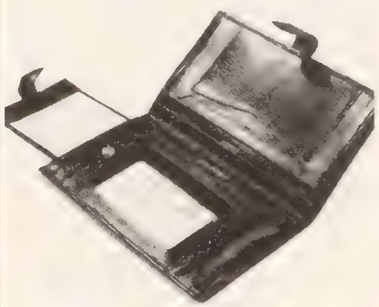
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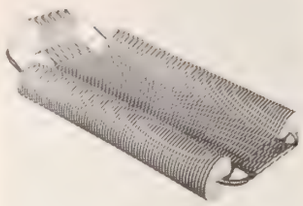
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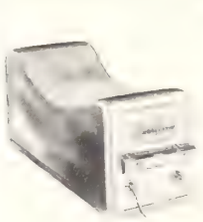
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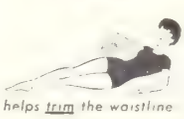




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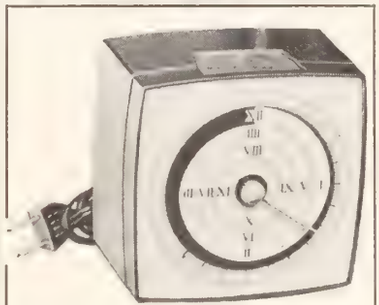
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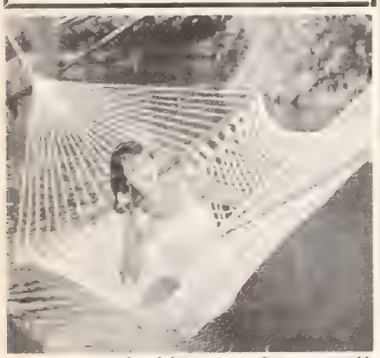
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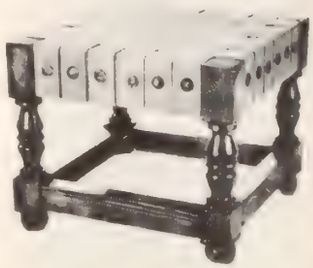
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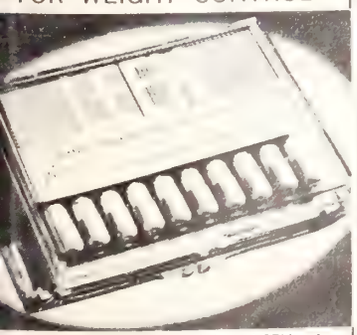
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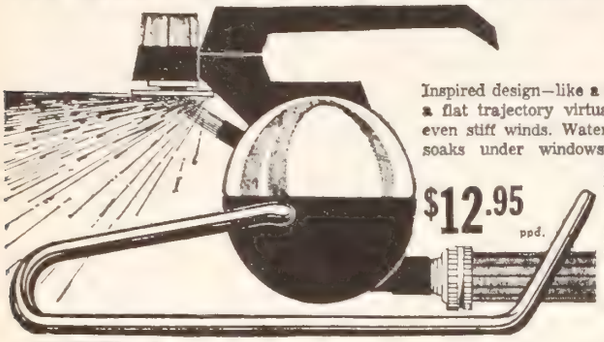
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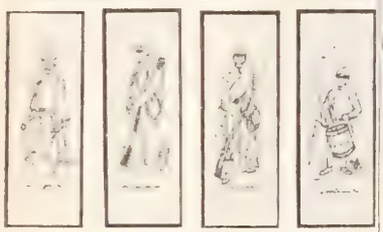
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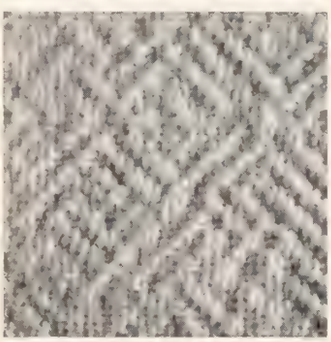
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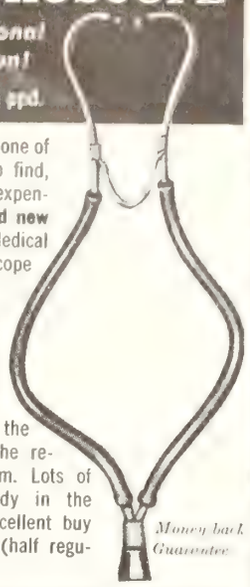
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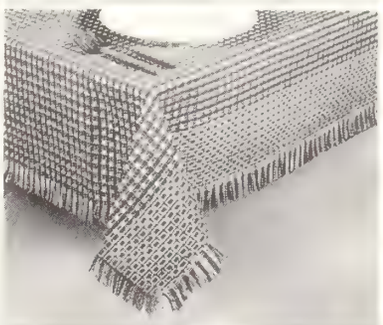


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Windfall Dept. G-57

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Here is the handsome, small drop-leaf table you have so wanted to find—exactly right for that especially important place! Handcrafted of solid wild cherry, it is hand rubbed to a soft patina. The graceful rope legs are reminiscent of ante-bellum days. The two drawers have wooden pull knobs.

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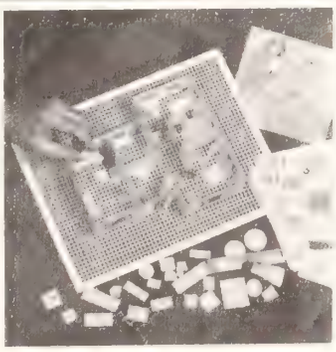
[illegible] $14.25; $3.25

Engraving on back of any charm 10c a letter.

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nstant-Home" Kit. If you're nning on buying, building, decorating or nodeling, you'll save plenty with this kit! ntains dozens of fiber partitions, doors, dows, kitchen cabinets, plus over 200 furre shapes made to ¼" scale. Helps estie costs, obtain financing. A perfect 3-D a of how everything will look, how furnie will fit! "Decorating Guide" & 14 color ds with 224 paint swatches, 56 carpet, & drapery-upholstery colors provide hunds of correct combinations! This kit not ilable from any other advertiser. $3.95 s 50c postage. Penna. residents add 5% es tax. Dept. HG567, Leslie Creations, Box 35, Penn Hills, Pittsburgh, Pa. 15235.





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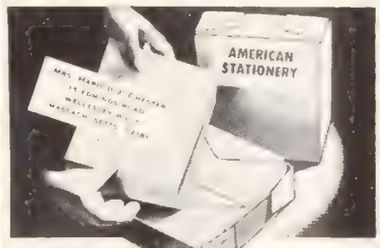


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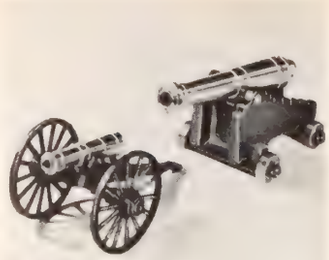
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Shopping Around



Fire when ready

Perhaps not like the one Dewey ordered fired at Manila Bay, but replicas of historic American cannons in solid iron with heavy brass barrels. Left, Revolutionary War howitzer, 5". Right, Civil War naval cannon on brass-wheeled carriage, 5¼". $4.95 ea.; $7.95 pr. Ppd. Lee Products, HG5, 103 Park Ave., New York, N. Y. 10017.



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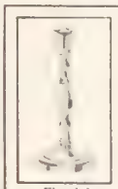
Personal perc

Electric coffee pot's for the solitary drinker—brews from one to three cups of tasty coffee when man wants it pronto. Percolator's made of aluminum with a satin finish, has heat-resistant base and handle, see-through glass top. Does double duty for single girl: boils water, heats soup. $3.99 ppd. Gracious Living, Dept. E-28, Berkeley, R. I. 02864.



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CANDLESTICKS - Colonial Eighteenth Century design in SOLID hot forged HAND POLISHED BRASS, postpaid $14.95 pair. ANTIQUE BRASS finish, $17.95 pair. Also in SOLID PEWTER with POLISHED or DULL finishes, postpaid $17.95 pair. Height 7¼". Tarnish proof. Beauty of form and quality of highest order. Specify metal and finish.

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Please PRINT name, address and ZIP CODE. SORRY - NO C.O.D.'s.
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Litter is constantly dried by screen filtration and ventilation. Dryness plus an occasional spray prevents odor and keeps litter fresh as new month after month. With scoop removes dry solids in a jiffy. End odor and messy cleaning. Saves time and money. 18" X 14" X 6". Sturdy Non-Corrosive. Long supply of special spray (each reorder). $7.95 Ppd. Literature available.

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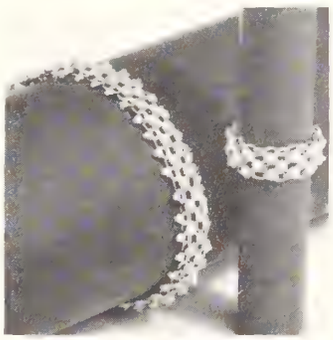
Floral bouquet

Bright, bold flower-shapes take a practical turn when turned into gold-plated hooks. Drape the chain between them to fashion a fresh holder for towels, linens. Gold-finished metal chain's 18" l., drapes at various lengths. Two hooks with chain, $1. Matching hooks avail., 39c each. Ppd. Gloria Dee, HG5, Box 2000, Mt. Vernon, N. Y. 10551.



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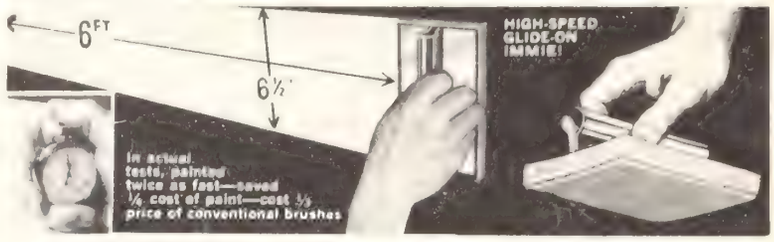


Reign of Spain

The Granada chandelier is a true beauty with metal parts in bronze finish treated with black umber for unusual shadow accents. Cut glass prisms catch the light in myriad reflections from 8 electric candles. A glory for your dining room. 21" h., 25" w. $139.95 exp. coll. Catalogue, 25c. Valencia Imports, HG5, 5395 Chamblee Dunwoody Rd., Dunwoody, Ga. 30043.



REVOLUTIONARY NEW APPLICATOR SPREADS PAINT EASIER, SMOOTHER, BETTER... IN HALF THE TIME!

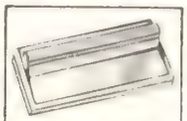


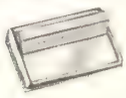
- Faster than brush, neater than roller—covers 468 sq. inches in just 3 seconds!
- Beginners can do professional-looking work on anything!
- Saves on paint, brushes—up to $500 on 7-room house!

Don't be a slave to dirty, messy home painting. Say "Goodbye" to unnecessary wrist fatigue, splash and splatter, hours of tiresome extra work, sky high professional prices. Try amazing **IMMIE**, the revolutionary new paint applicator that makes every conventional paint applicator out of date!

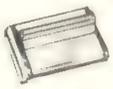
SPREADS INCREDIBLY FAST—you "dip" it about one third as many times! It stores up vast quantities of paint; spreads it way further evenly, smoothly, expertly—even on rough shingles and curved mouldings! Doesn't hold paint in bristles as a regular brush does—releases ALL of it; without dripping, spatter, mess! But most amazing it spreads a strip 6½-in. wide by 6-ft. long—in 3 seconds!

SIX IMMIE APPLICATORS take care of every painting job! **Giant coverage applicator**, 6½" wide, whips through house, roof, floor painting. **4½" applicator** glides through indoor wall and ceiling painting. **3½" applicator** professionally finishes stairs, furniture, etc. **Window sash applicator** has patented Guard to keep paint off glass. **3½" Self-Edger** prevents smearing of adjoining surfaces. **Magic Wand**, with long handle, foam cushion and painting fibers on side lets you touch up spots rollers and brushes can't reach!


6½". Super wide for floors, ceilings, walls.


4½". Wide applicator for doors, closets.


Window Sash applicator with built-in Guard; keeps paint off glass.


3½" Self-Edger for fast, razor-sharp trim work.


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Magic Wand for touch-ups.

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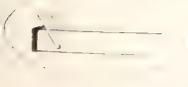
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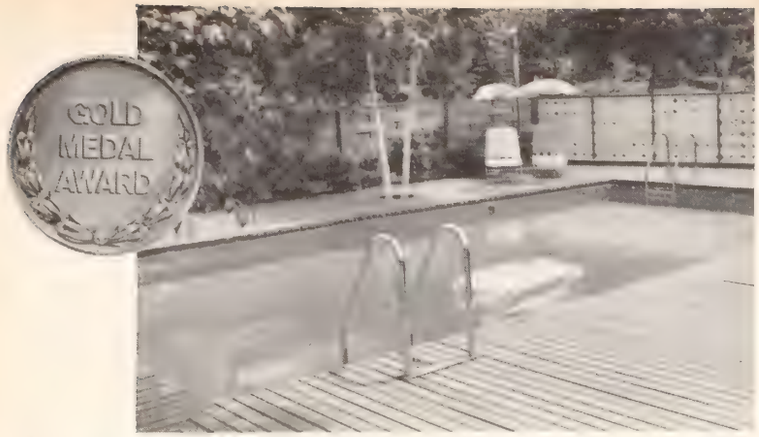


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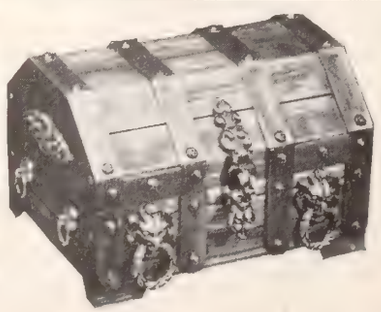
Colonial style file

Just because you like to work at home, your work area need not look like the Pentagon. Kiln-dried knotty pine cabinets have drawers that slide on steel rollers. 38″ h., 19″ d. Honey pine or maple finish, $42.95 ea. Kit ready to assemble and finish, $29.95. Shipping charges coll. Index inserts, A to Z, 25 for $4.95 ppd. Yield House, HG5, N. Conway, N. H. 03860.



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Look, it's a locket—it's a charm—it's a pin. It's all three! Smartly designed locket opens to hold two photos; detaches to wear as a bracelet charm or pendant. Put on your list for every femme from teenager to her grandmother. Antique-looking 3-in-1 gold-finished pin. By Royal Crest, it's $2.95 ppd. Bon-A-Fide, Dept. HG5, 1 Park Ave., New York, N. Y. 10016.



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Yo! Ho! Ho! and a bottle of rum! How's this me laddies for keeping your pieces of eight, family jewels or a few bangles. Constructed of hardwood, trimmed with antiqued hardware polished to a soft lustre. It has the look of being found in the sea... filled with pirates' gold. What a unique gift for the damsel in your life or for the hardy male to conceal their jewels and valuables. Felt lined for better protection; 7-1/2" x 9-1/2" x 6" for roomy storage.

Cast your gold, check or M.O. to **$14.99 ppd.**

GENERAL FURNITURE
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Southern charms

From the horse country, a pair of harmers. The inevitable mint julep with hard fired enamel for mint and frosting. Sterling, $3.75: 14k gold, $11.50. And, the horse, of course, the Kentucky thoroughbred. Sterling, $3; 14k, $20. Add 25c postage for each charm ordered. Add $1 for engraving on back. Buschemeyer & Co., HG5, 669 S. 4th, Louisville, Ky. 40202.



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Transform picture frame, plastic flowers into an iridescent beauty. Metallic wax jewel colors come in concentrate form in jars. Apply with finger tip, buff to a luster. Choose aquamarine, emerald, green amber, olive bronze, pink or rose quartz, ruby, sapphire, topaz, onyxite, amethyst. $2 a jar ppd. Treasure Jewels, HG5, Box 7187, Louisville, Ky. 40207.



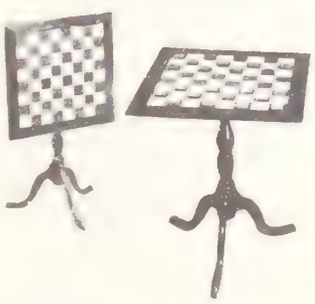
Little darling

Tiny treasure of a table, perfectly sized for a coffee cup and ash tray is just 18" high and 9" wide. Handcrafted in Kentucky of finest solid African mahogany with hand-rubbed finish. No veneers! A masterful copy of an 18th century butler's tray, it has heirloom quality. Miniature price, too! $22.50 ppd. Wakefield-Scearce Galleries, HG5, Shelbyville, Ky. 40065.



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Historic Science Hill, Shelbyville, Kentucky





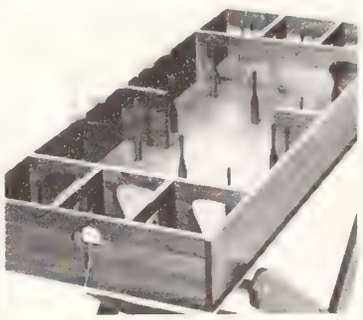
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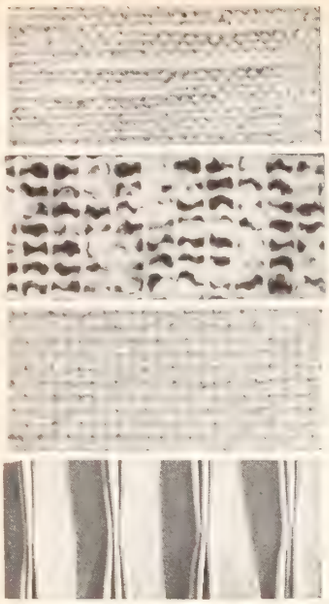
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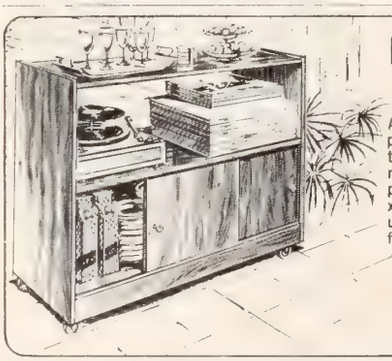
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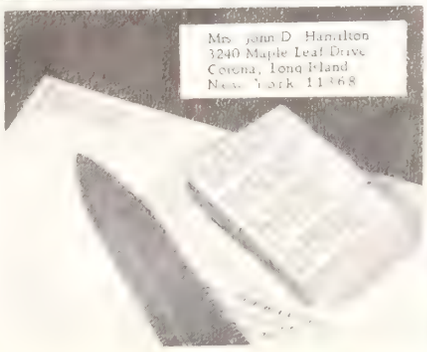


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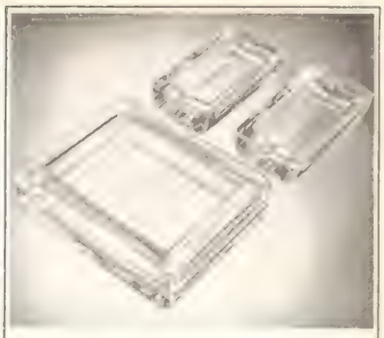


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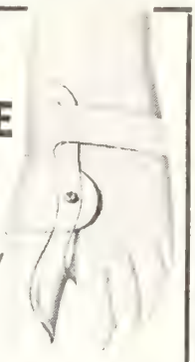
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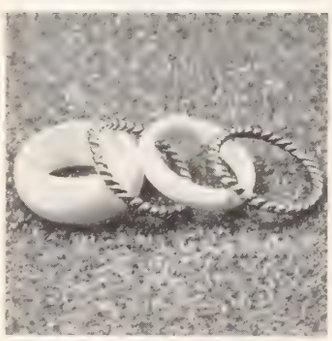
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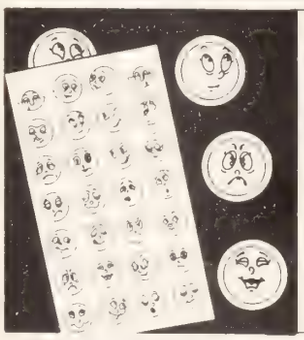
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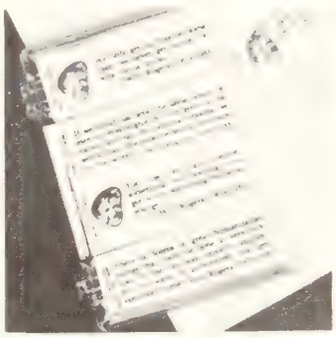
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Neat four-dish plastic storage unit for cold cuts goes from refrigerator to the table in handsome style. At the table, the washable trays swing out to display their contents for easy selection. In the refrigerator trays fold up and require little space. Lid on top. $2.98 ppd. Colonial Studios, Dept. SS-2, 10 Martine Ave., White Plains, N. Y. 10606.



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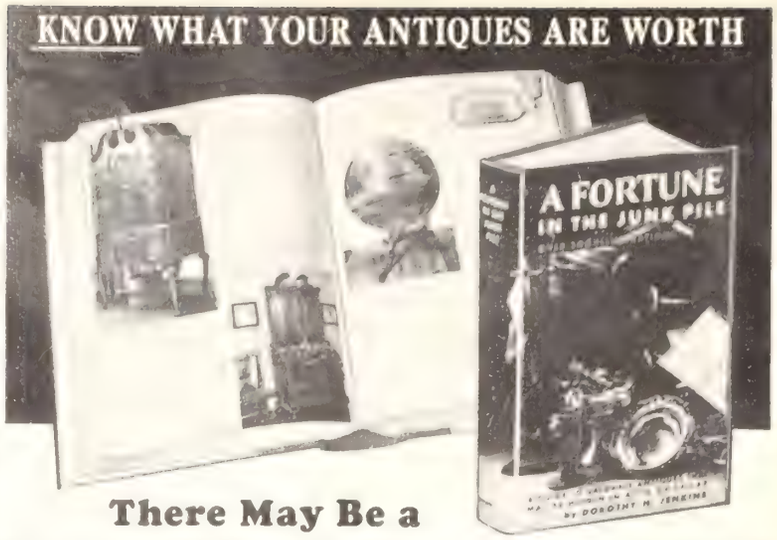
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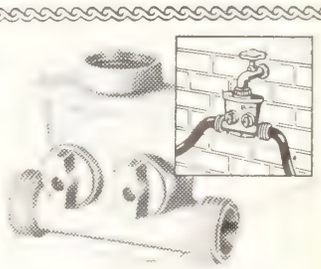
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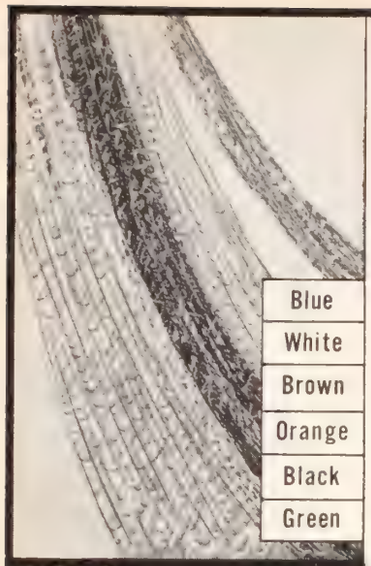


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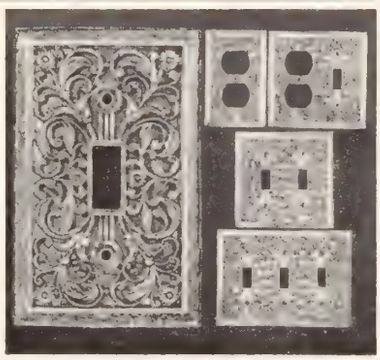


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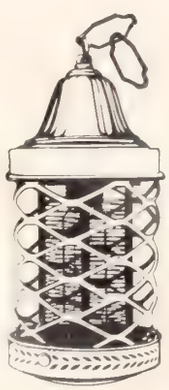
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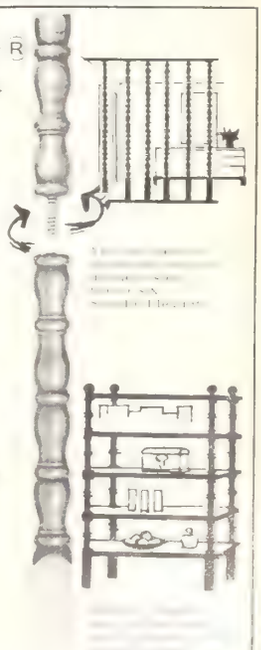
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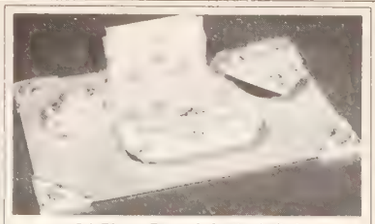


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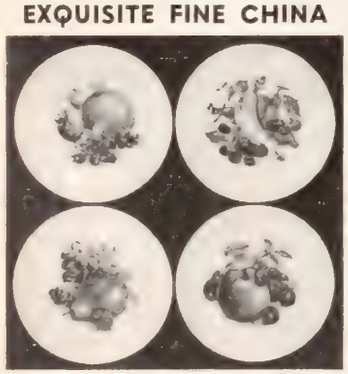
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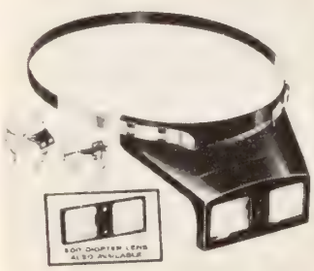
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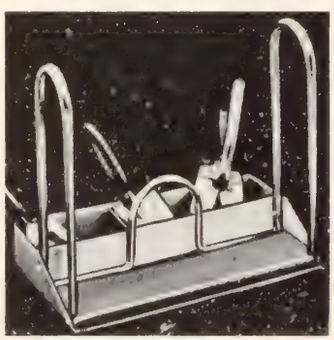
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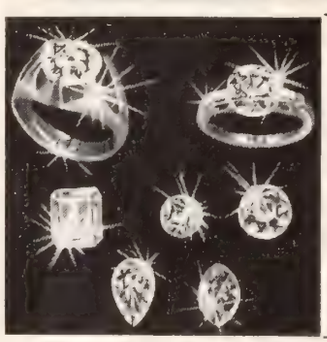
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Magnifying lenses on an adjustable headband are the answer for needlework, craftsmen and those who work with fine print. Hinged lenses swing up when not needed. Hands are left free for work. $7.95 with 2½ diopter lens. Add $2.98 for stronger 3 diopter lens. Ppd. Nel-King Products, Inc., HNG-57MF, 811 Wyandotte, Kansas City, Mo. 64105.



Gardeners' rest

Kneeling on the damp ground is an aspect of gardening we've never pretended to like. This splendid knee rest and tool caddy has given our attitude and knees a whole new lease on life. There are foam cushions to kneel on, 14" side supports to help us up and down, space for tools. Heavenly! $5.98 ppd. Breck's, N63, Breck Bldg., Boston, Mass. 02210.

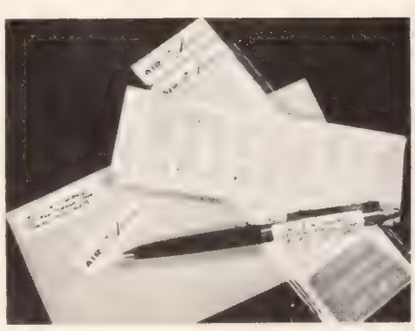


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But you can't tell unless you have something to show it off in. Perfect showoff—walnut or maple case with black or colored velvet background, glass front. 12″ by 26″, 5-30 medals: $19.95. 12″ by 32″, 10-60: $24.95. Ppd. Engraving 5c a letter; Army, Navy, USAF, USMC. AAU insignia. $2; 2. $3. Award Maker, GH5, Box 6474, Surfside, Fla. 33154.



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Come along with "The Holiday Inn Cookbook" on a recipe spree. This gourmet's journey features 360 pages of exciting food fare from Holiday Inns all over North America. $2.50, 25c post. Aluminum easel 8″ h., to hold it upright, $1 plus 25c post. Three books with three easels $8.50 ppd. Holiday Inn Shop 'n' Travel, HG5, Box 18399-A, Memphis, Tenn. 38118.



Reversible DECORATOR FIREPLACE FAN

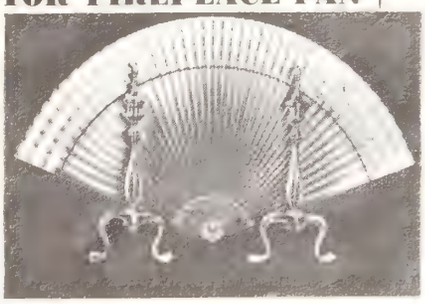
ttractively designed fan is reversible lovely antique white on one side; the her side is heavy gold foil. Center nament is polished brass, steel reforced. Can be used with or without dirons as a charming decorative uch when the fireplace is not used. lds for storage. 20" high, 40" wide.

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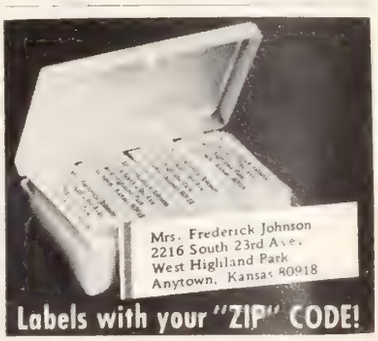


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Cat lover's news

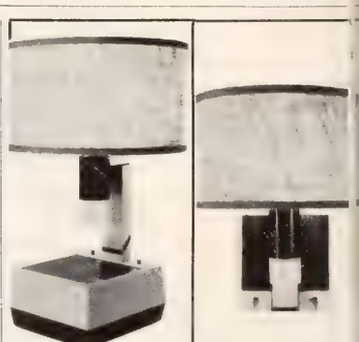
Feline fanciers delight in "Cat Fancy," a full-color, full-size magazine about cats and kittens. Six fascinating issues, 72-pages each, chock full of interesting stories, beguiling pictures, helpful articles. *The* gift for every cat lover! Gift card sent. One-year subscription, $3.50; 2-year, $6; 3-year, $8. Ppd. Cat Fancy, HG5, 488 Madison Ave., N. Y. 10022.



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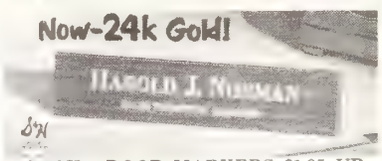
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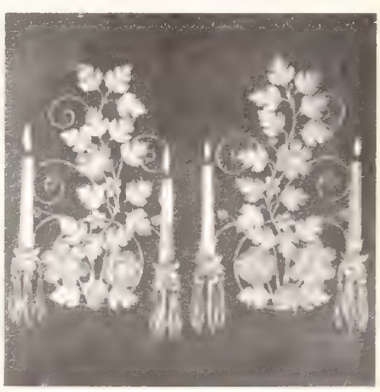
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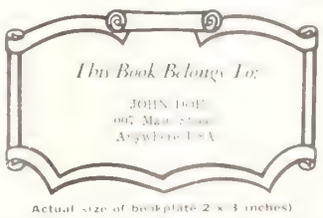
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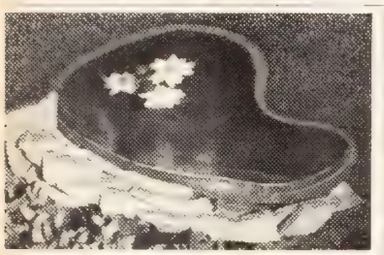
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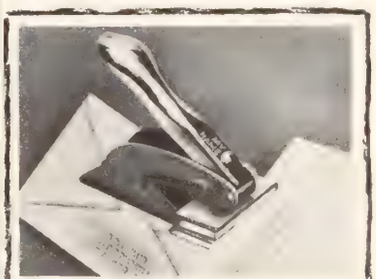
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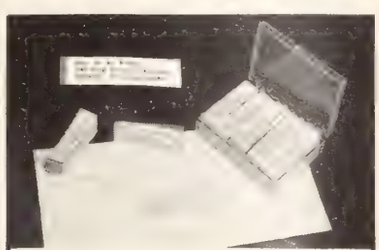


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Ceramic for children

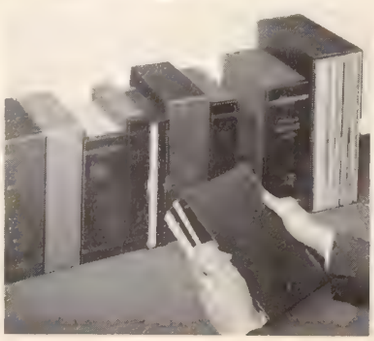
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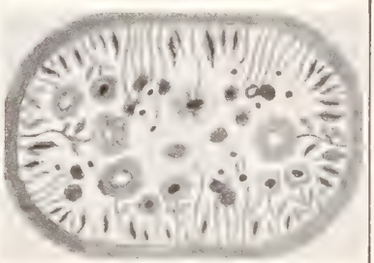
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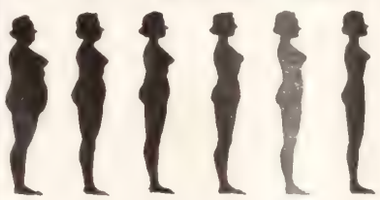
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Garden of Dr. F. Harold Johnson, Roseville, Calif.—designed by Marc Askew & Assoc., Sacrame

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How to create your own personal style

People who have done it state their cases

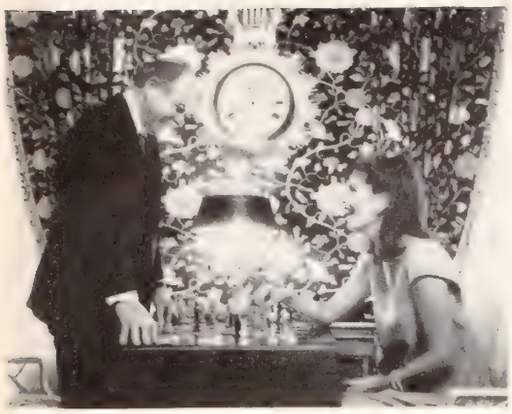
One of the paradoxes of living in the last lap of the twentieth century is that, while automation, standardization, and mechnization reach new highs, we are simultaneously confronted with the blossoming of an imaginative, highly personal approach o living. "Style" is no longer something to be followed, but—far more rewarding—something to be created on your own terms. No one is being more creative, more surely guided by a personal point of view than today's young families. More confident, perhaps, than their elders, they know what they like. And although what they may like as individuals may be as disparate as needlepoint rugs and paving bricks, the rooms they live in, whether they put them together themselves or enlist professional aid, are amazingly varied, fresh, totally of today, and a revelation in personal style. Here are some examples, all of them New Yorkers who could live anywhere at all with no loss of identity, no loss of the ambiance they have so successfully created.



***MR. AND MRS. O. KELLEY ANDERSON JR.**, find dovetailing two very disparate tastes—an admiration for tradition on his part, a love of things contemporary on hers—is not at all impossible when the old and the new are coupled with cunning, color, and loving care. They live with their two children in a big, sprawling apartment in which a previous owner had installed enough baronial woodwork to shore up a small castle. Says Mr. Anderson, a Boston-born investment banker, "I like it. It's kind of grand, kind of cozy. It reminds me of Boston." Says she, "I admire it, I guess, but not nearly so much as space and air and no constraint. I love paintings and collecting them, and my idea of a perfect room is one with a minimum of furniture, a maximum of pictures, and no clutter at all. That's why I asked Kelley if we couldn't have a traditional-contemporary living room. He wasn't quite sure what that meant, but he was perfectly willing to try a merger of styles. Now he refers to the whole process as the 'care and feeding of a proper Bostonian.'" Because she wanted "nothing I don't love, nothing that doesn't make a definite statement," the finished room which you see on our cover is as fresh as a new moon—yet, because it is a singular meshing of two idioms, it has enough that is traditional about it to make Mr. Anderson quite pleased with his "care and feeding," and reasonably certain that the denizens of Beacon Hill will speak to him when next they meet.*

*Twenty-one-year-old actress **JOEY HEATHERTON** wanted her very first apartment away from the parental nest to be "fresh, sparkly, a little unconventional, a bit theatrical, and, above all, chic!" This somewhat tall order was filled in a small apartment high above Central Park. "I didn't want it to look like any apartment I had ever seen except maybe like something that would make you think that Carole Lombard had just walked out of the room—or was coming in. Not that I'm anything like Carole Lombard, but I loved her. She had a kind of style no other actress has had before or since. I wanted a kind of kooky bedroom [Miss Heatherton sleeps in a canopied brass bed against a field of red wallpaper daisies] and a living room full of white and fur and mirror. I couldn't describe it to Bob [Robert Scana, her decorator], but I knew I would know it when I saw it." When she finally did see it (you can see it on page 123), Miss Joey found she had expressed herself —far better than she thought. "I've never been so happy!"*





MR. AND MRS. ROBERT B. PELTZ *learned that comfort, an inducement to relax, a touch of nostalgia—all the old familiarities of tradition—can be twice as endearing when approached from a fresh, unfuddy-duddy, contemporary point of view. Mr. Peltz, who trained for the army at West Point, ended up in the frozen-food industry, and Mrs. Peltz divides her time between their three children and what she calls "my old-school-tie charities." Their stand for modernity is an admitted departure from the French antiques that fill their rambling apartment. "We like them because they have character and quality and experience. But the apartment is big enough for a change of pace, so we changed it in the library—kind of by a fluke, for we had pictured it in the beginning as a nice conventional stuffy room. We told David Barrett [their decorator] to panel it and oak it, and when he asked if we wanted rocking chairs, too, we said why not? Then we had a little lesson in progress. David gave us what we wanted, but with an added dimension of his own. Instead of a nice stuffy room, we got this, and we adore it." (You can see their antidote to stuffiness on page 121.) "We do everything here—cocktails, games, read, talk, just sit. It's like living in a garden, and although some people hate it, most people love it. It's also a working library, and whether it looks it or not, it's practical from tip to toe—a must in this grimy city. And it's so gay. As David says, it had to be, because we're just not old enough to live in the Oak Room at the Plaza!"*

TOM YEE



Omnivorous, insatiable collectors of anything and everything they think beautiful or curious or amusing, ***MR. AND MRS. HENRY KOEHLER*** *have discovered that the way to live happily amid a flood of small possessions is to use color as a double-edged tool—to accent similarity and to unite diversity. They live with their two boys and a pug dog in the top three floors of an old town house with a north light, a blessing to Mr. Koehler who is a painter best known for his portraits and his studies of race horses, polo ponies, and sailing craft. At the moment, in his spare-bedroom studio, he is painting, like mad, a somewhat less sporting subject—artichokes in all sizes, all colors, all genera. "Of course, I like to eat them, but I love to paint them simply because they're the most beautiful vegetable in the world." Mrs. Koehler is an interior designer, and, with their double-barreled flair for delight, they have built room after room around an endless potpourri of wonderful stuff superbly arranged by her husband. "You do it as you paint a picture," he says, "start in the center and fan out." Mrs. Koehler nods and adds, "I supply the backgrounds, which I love to do, but I absolutely refuse to kibitz on the arrangements. No one can do those like Henry." Their way with color is either to lay it on in great swacks—the red and green library, page 118—or to dab it on like perfume—the black and white sitting room nipped with green,* OPPOSITE PAGE. *Sentimentally, but seriously, they love their house: "It's all ours, not in the pride-of-possessions sense, but because everything in it—every book, every picture, every tiny bit of whatever—has a deep, enormously personal meaning."*



"To be really interesting, a room has to change—as people change." This is ***MR. AND MRS. JAMES P. COHEN'S*** *credo. "We wanted practicality, comfort, and a kind of informal elegance, but most of all, we wanted a sort of chameleon background that would give us a change of character whenever we feel like it." Almost newlyweds, and young enough to look like children, they live in a middle-aged but completely updated apartment fringed with terraces. He is president of Carol Craig, a couturier firm; she is studying at Columbia University for her Master's Degree in speech therapy and plans very seriously to work in that highly demanding field. Both are engagingly eggheadish, and Mr. Cohen both plays the piano and paints. Quite untrained, but a gifted copyist ("I could always draw"), he works from black and white photographs of his favorite impressionists. The drawing is identical, but the colors are entirely his. "I make myself forget the original palette and, just for fun, make up my own." His wife thinks there is nothing funny about it at all. "Don't you think his colors are better than Vlaminck's?" she asks. Both the Cohens are enormously aware of color, but have no intention of saddling themselves with one color scheme forever—particularly in their living room (page 119) where they entertain. "When we're alone, we really live in our bedroom, which is half sitting room," she explains. Mr. Cohen paints in what will one day be a nursery; Mrs. Cohen does her painting in the living room—with flowers. "I love to run up yellow and orange and white bouquets, but whenever the itch for a different effect hits me, I pile the room full of iris and lilac and, if I can get them, violets. Somehow, all that purple makes the room terribly serene and less youthful, which is very nice. It's like turning on a special kind of twilight."*

"The clutter is all cool"

Basically black and white, the Henry Koehlers' sitting room is adroitly steered away from starkness by off-blacks, off-whites. To lower and make a warm umbrella of the too-lofty ceiling, they had it painted a deep taupe, cyma recta molding and all. Instead of being ebony black, the fabric on the long sofa has the glint of midnight blue, and instead of white fur rugs, fox skins of tawny, creamy gray cover most of the floor. Although there is no compromise about the black-and-whiteness of the paintings and prints, the curtains of India cotton—a simple fabric, elaborately draped—are lined with tender green and hung on fabric-covered poles with ceramic artichoke finials (almost the only artichokes in the house Mr. Koehler did not paint). His wife liked this touch of green so much that she stepped it up with potted shrubs and a clutch of green cushions for the Italian settee. But the antique elegance of that piece is unexpectedly countered by a pair of simple director's chairs fancied up with black leather and faux bamboo painting, a painstaking labor of love by her husband.





You do it as you paint a picture"

ne library, against the strong, uniting background of Mrs. Koehler's and green, her husband followed his rule of "starting in the er and fanning out." He began with the mantel, heaping it with a world peopled by *santos*, a Thai Buddha, Bavarian angels, a agra lady and Venetian obelisks. Circling this still life with a bus of pictures, he fanned to the left in shelf after shelf of faïence etables, fruits, and eggs. Running out of shelves—but not of nce—he brought in an étagère, plunked it right in front of the ives, and planted a harvest of corn, artichokes, asparagus, and squash. ntings, prints, and drawings he banked around the room with the fusion of stamps in a philatelist's album, saving a favorite horse nting for an easel on the radiator—the last perch left in the room. rnishing the fireplace with bowls of his favorite artichokes and nuts e latter sit on a footstool), he pinned a carved and gilded ichoke over the hearth. For her part, Mrs. Koehler designed the nellated pelmets with side jabots for the windows, made a little tee out of an old French baby's crib of painted iron, and gave a place nonor to two pet possessions—a pair of wonderful Florentine mpe-l'oeil ottomans carved of wood in the shape of triple cushions.

"Every fabric could make a lady's coat"

The James Cohens' living room, deliberately neutral with bright accents, is as much a study in textures as it is in their favorite browns and yellows. Fabrics are very much a part of Mr. Cohen's business life, and it tickles him to think that almost any furniture covering in the room could be made into a lady's coat—the gray flannel on the Spanish sofa, the suede on the Louis XV armchairs, the hop sacking on the tufted scoop chair. As a catalytic underpinning for these textures, Angelo Donghia, the Cohens' decorator, suggested a rug patterned in stylized hound's tooth checks. He also designed the brass étagères in answer to Mrs. Cohen's request for "unbookish" bookcases. The room's amenability to change is based on the fact that all intense color is concentrated in cushions, flowers, and accessories—removable items that can be replaced in a different palette when the Cohens feel so inclined, to effect a complete change of ambiance.



GRIG

"We live in the kitchen and love it"

Seeing no reason why practicality and elegance should be divorced, even in their kitchen, Mr. and Mrs. Bradford H. Walker cook and dine in a room full of gentle color and eighteenth-century English furniture. Although their apartment is not large and has no formal dining room, their kitchen is a whopper and, in its present dual role, the most used room in the house. Ranged along one wall, the kitchen appliances alternate unobtrusively with louver doored cabinets under louver shuttered windows. The rest of the room is pure dining room, almost grandly so, with old mahogany furniture, old prints on the lemon-colored walls, silver and crystal accessories, a handsome chandelier. For practicality's sake, the floor is of quarry tile; for a touch of whimsey, there is a pair of wicker screens—contemporary, but with the handcrafted texture of an Edwardian pony cart.

"Once I decided not to be a scaredy-cat..."

In essence, Mr. and Mrs. Robert Peltz's library is everything such a room should be—bookish, deeply comfortable, truly cozy. But overlaying these highly desirable qualities is a Joseph's coat of color so brilliant as to make the Peltzes' observation that "they read in a garden" an understatement. A beautiful, almost flamboyant fabric patterned with Chinese flowers in luscious enamel colors is used with triple force —as a wallcovering above a wainscoting, as curtains, and to cover the sofa. And like a garden, the room's exuberance is calmed with green —green ceiling, rug, woodwork, and two chairs that look perfectly straightforward, but conceal good old-fashioned platform rockers beneath their leather skirts. These were interior designer David Barrett's bow to library convention and the Peltzes' love of comfort, but the canary velvet chairs were Mrs. Peltz's idea. "Once I had decided not to be a scaredy-cat, I asked David for the warmest yellow he could find. After all, this is a dark room, and a good garden has to have sunshine."





TOM YEE

"Nothing in it that can be hurt"

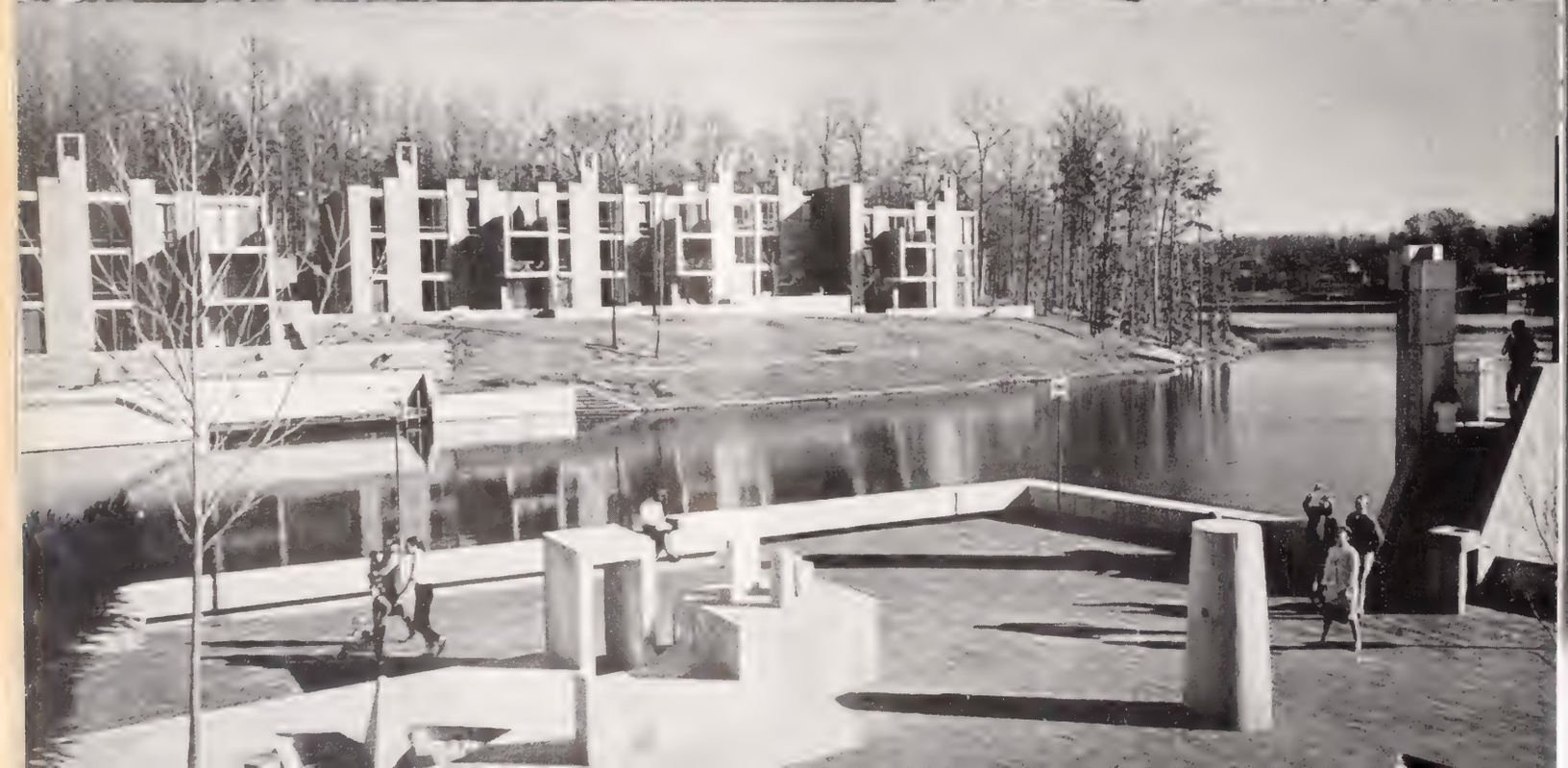
Enormously fond of intense color, but doggedly insistent on durability, Mr. and Mrs. Michael M. Thomas coupled these admirable qualities in a family room, *above*, that is vividly dramatic, yet reasonably impervious to the onslaughts of two small children and a large basset hound. Although the room is comparatively simple with "nothing in it that can be hurt," it is not naïve. The sweep of color on walls and floor and the sharp patterns of a tough, leafy chintz and a zebra rug have the sophistication of a Gauguin painting. In contrast—and because there is a formal living room next door—the furniture is comfortably squashy and homey to the point of including a little rocking chair and a Victorian dining table cut down to sofa-seat height. A champion needlepointist, Mrs. Thomas designs all her own cushions, an accomplishment recorded in Henry Koehler's portrait over the sofa of her and her stockbroker husband.

"Something a little bit theatrical"

The color in Miss Joey Heatherton's living room, *opposite page*, is principally Miss Joey Heatherton. Although she loves bright, intense hues and has them in her bedroom, her living room is a white, furry, mirrored setting for her own vivid blondness. It is also a wonderful room to be alone in, with an oversized sofa upholstered in stylized leopard spots where she curls up like a kitten, a sheepskin rug of outrageous luxuriance (lovely for bare feet), and constant music from hi-fi speakers hidden under the draped tables. It is not, however, a little girl's room. There is great elegance in the plaster palm tree torchieres, the collection of Thai ornaments she "hand carried" from Bangkok, the shells and crystal in the polished chrome étagère against a mirrored wall, the Venetian glass sofa mirror. As her mother said to interior designer Robert Scana of W & J Sloane, "I didn't think it was possible, but you've captured Joey!"







)aring architecture, open spaces, panoramic views, high-priced design t moderate cost, the chance to live as you please and enjoy community enefits, too—all this is attracting today's individualists to lively iodern communities like California's Sea Ranch and Virginia's Reston

HE LURE OF LIVING IN CLUSTERED HOUSES



g of the man-made hill in Reston

To have your own house standing free of its neighbors on its own plot of land—this coveted goal, perhaps more than any other, has made Americans a nation of achievers. But now, suddenly, in many places across the country, our traditional dea of what a home should be is challenged by a fresh nd contrary concept. A great number of families are leciding that their houses (indeed, their castles) need ıot stand apart from all others. They are being won ›ver to "cluster housing."

The merits of this new way of living appeal to both the practical and poetic sides of our nature. Simply stated, cluster housing strikes an intriguing bargain with its residents. If, goes the bargain, you are willing to give up a little land, then you and everyone else in the community may enjoy in common a great deal of land. In principle, the land you are asked to yield would be of little use to you—the wasted side yards and extravagantly large front yards that are typical of the sprawling, land-devouring suburbs. And the land that you and your neighbors in cluster housing would gain—again, in principle—should provide you with an abundance of trees, walkways, recreation areas, and perhaps many other civilizing amenities.

Today this principle is no longer hypothetical. Already thousands of families are enjoying the results in numerous cluster-house communities from coast to coast. Among the most fully developed are The Sea Ranch, a hauntingly lovely community of vacation houses on the wild and rocky Pacific Coast above San Francisco; El Dorado Hills, an all-year venture near Sacramento; Heritage Village in Southbury, Conn., just 75 miles north of New York City; the Rossmor Leisure Worlds in Maryland, New Jersey, and California; and Reston, designed to offer urbanity in the woods of Fairfax County, Va. Most ambitious of all is the future community of Columbia, Md., near Washington and planned for more than 100,000 people.

What does it really feel like to live in a house clustered with others? There is a newness about the idea that induces an exhilarating sense of pioneering. "On pleasant weekends, we may have hundreds of visitors," says a town house owner in one of these new communities. "We're not always sure of how they feel, but *we* feel very proud. We love the modern architecture and the spirit of liveliness here."

Almost always they speak with pride of their houses, but when you ask them whether it was the house itself or the community that exerted the greater attraction, most of them answer, "The community, of course." A young European-reared housewife sees living close to other families as a reassuringly old-fashioned idea. "Even though our town is brand new and modern looking," she remarks, "it has a European kind of atmosphere. When you travel in Brittany or the English Channel islands, you see this same pattern in towns that were built three hundred years ago—the little fishing ports with all of the houses snuggled near each other, and the castle or church right in the middle of things."

To the uninitiated, living in such close proximity looks as if it might be suffocating. Yet families who have made the plunge believe they enjoy more true privacy in an attached house than in a conventional one. "I used to think I'd love a house in the middle of a lot," says a former city apartment dweller. "But now I wonder how suburban people can stand being able to look into each others windows. They must feel they have (*Continued*)



Jumping hills caper on Reston's broad lakefront plaza



As in Europe, the plaza shops have apartments above them



Sculptured "sign" needs no words

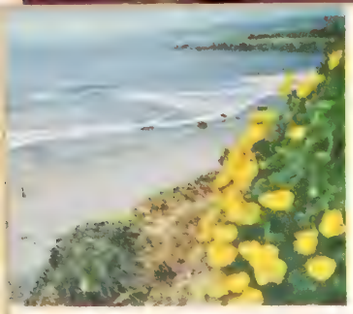


Charming footbridge spans neck of water



Handsome street lamps, ideal for dervishes

Strikingly different to the eye and far apart geographically, yet spiritually akin, two clusters of houses share a common objective—to conserve a beautiful setting for all residents' pleasure. At Sea Ranch, TOP, *a block of ten condominium houses rises like irregular sawteeth on a meadow to capture a view of the Pacific, 90 miles north of San Francisco. At Reston, near Washington, D. C., clusters of sleek town houses border a man-made lake. Sculpture playground attracts all ages*



Poppies fringe Sea Ranch beach

more privacy, but it looks like a very false kind of privacy to me."

Even in vacation communities where a tight cluster of houses may be surrounded by acres and acres of uninhabited land, families generally shun the contrived, kaffee-klatch form of sociability. Architect Charles W. Moore, who not only designed the ten condominium units at Sea Ranch but also owns one of them, maintains that his fellow vacationers are no more social there than they would be anywhere else. Says Mr. Moore, "My neighbors are people of considerable inner satisfactions. They have plenty of resources without constantly having to ask each other in for cocktails. Sometimes they work, sometimes they just walk along the coast."

It is a small paradox that the bunching of houses near each other inspires more, not less, walking. With footpaths meandering through wooded or open green spaces, children and grownups alike walk everywhere—to visit friends, to shop, to go to school, to play golf, or simply to recapture the obsolete pleasure of walking for its own sake. Consequently the pace decelerates and everyday living seems a little more manageable.

Families accustomed to the variety of architectural "looks" in suburbia are sometimes put off by the design uniformity of some cluster houses. The counter-argument runs that uniformly well-designed clusters provide a much better environment than a subdivision of ill-conceived houses by mediocre designers. Today, the developers of planned communities with cluster housing are more apt to hire outstanding architects, land planners, and landscape architects. You probably could not gather such a team to design a homestead solely for your own family; few top designers accept commissions to do modest individual houses and landscapes these days, and their fees would be prohibitive.

But for a price you can afford, you can buy a cluster house of uncommon architectural quality—perhaps with (*Continued*)

To stroller on Sea Ranch road, sea and land seem his alone. Cluster houses designed by architects Moore, Lyndon, Turnbull & Whitaker



AT THE SEA RANCH

Rugged geometry outside, imaginative spaces inside, marvelous views of the sea

In his own house at Sea Ranch, architect Charles W. Moore enjoys surf from corner bay of his soaring living room



One house in a close group has its sod roof clipped

dramatically proportioned living areas or skillful zoning that separates not only a family's waking and sleeping hours, but the older and younger generation's activities, too. Another advantage of houses built in clusters is the view: most of them provide dramatic vistas of water, woodland, or mountains that are increasingly hard to come by and expensive to buy.

There is no rule that says clustered houses must be attached to each other, but they usually are. In such cases, sound control is critically important, but in the test communities it has been satisfactorily solved. A town house owner in Reston tells of a considerate neighbor who advised him that a pianist son was coming home on vacation and asked to be informed if his playing proved a disturbance. A few days later when the musician's father asked, "How are you bearing up under the racket?" he was told, "I didn't even know the boy was home."

The new town committed to cluster houses seems almost to have been invented for children. Brave efforts have been made to put the automobile in its place, well removed from the open spaces and walkways where youngsters can safely stretch their muscles and their imaginations. Just being able to let children romp unfettered is a bonanza for parents. "It's not at all like living in the city, where you must take them to the park," says one emancipated Reston mother. "Here, the children play all over. They go fishing, they jump in the lake with their clothes on, they play under the plaza fountain.

Parents, too, take to the active life. A young husband, for example, tries out for a part in the next production of the little theatre, and he gets it. "It's something he'd always wanted to do," says his wife. "But before, it would have meant making a special effort, like driving two hours for rehearsals." Meanwhile, she joins the chorale group.

A good part of the time spent on leisure pursuits represents hours saved by not having to do the manifold tasks normally connected with home ownership. In cluster housing, there are no screens to put up or storm windows to take down. A professional leaf-raker rakes the leaves, a snow-shoveler removes the snow, a lawn-cutter mows the grass. For a modest monthly fee these character-building chores are done for you. Once a busy breadwinner has sampled freedom from time-stealing menial jobs about the house, he wonders why so many suburban homeowners put up with them. A one-time suburbanite notes, "It's curious that so many men allow dreary chores to use up the time they could otherwise spend on things they really like to do. The house and lot have become dictatorial."

For another modest fee most cluster-house (*Continued*)



From glass "prow," surf seems almost touchable



Awninged retreat perches like a treehouse on posts above living room



Porch glassed on two sides affords unlimited vie

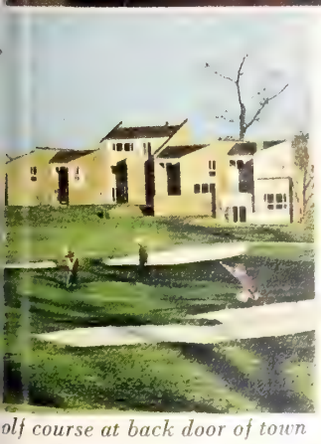
INDOORS AT THE SEA RANCH

Provocative ideas: Jack-in-the-box kitchens, vista bays, sleeping tents perched on posts

Kitchen-in-a-box is planned for sociability, serves both living, dining area



Opening directly to the fairway, a big room for any purpose you fancy



olf course at back door of town ouses by architect Louis Sauer

'POSITE PAGE:
rom entrance level, the surprise a lofty living room.
nterior designer: Emily Malino

families can throw themselves, almost literally, into recreation of every stripe, including swimming, horseback riding, sailing, golfing, tennis. And there is no holding them back.

It is neither surprising nor shocking that converts to the cluster house rank community first in family importance, ahead of the house. For, as the shapers of planned communities view the environment today, it is distinguished primarily by its formlessness. They believe—and so do many social scientists—that in the frantic rush to provide houses during the postwar period, a sense of community was all but ignored. However important a house may be, it cannot of itself surmount the burdens of paralyzing traffic, haphazard shopping facilities, sub-par public services. The planned community is one hopeful answer.

As pioneers in cluster house living, some families wonder about the future. "More people will move in, and there will be a few less trees and a little less space," admits a town house resident. "But as we can see from the start, it will all be according to plan. I have faith that it will work."



Children's world: polka dots and rugged furniture
Dining room, open to living room and its deck



LUSTERED HOUSES *continued*

AT RESTON

Handsomely proportioned rooms to furnish in your own style

CLUSTER HOUSE PHOTOGRAPHS BY LYON, MAROON, GRAHAM, BAER, ASHLEY, YEE, MARIS

To other individualists, privacy and freedom mean living in the seclusion of woods in a house designed for them alone. Starting here are two examples

ART AND AN OPEN KITCHEN

In the midst of a hundred acres of woodland in Litchfield, Conn., where clapboard Colonial houses are the almost inviolable rule, stands the second house that architect Marcel Breuer has designed for Mr. and Mrs. Rufus Stillman. With their three children, who are now in college, they had lived in the first house for sixteen years. When they decided to build another, they made only two requests of Mr. Breuer: they wanted one really large room and a sunny courtyard. The 3,500-square-foot house of rough stucco and fieldstone that Mr. Breuer designed for them is built in a precisely angled U around the south-facing court. One whole arm of the U consists of the children's bedrooms, two-thirds of the other arm is taken up by their parents' bedroom, dressing room and bath, and between these two wings is the pride of the house—one large, high-ceilinged 35-by-20-foot room, which is the living room, dining room, and kitchen.

"I like to cook," Mrs. Stillman explains, "but cooking is a lot more fun when you can do it in the same room where people are sitting around the table or talking by the fire." So the kitchen, although it is neatly confined to one wall, is wide open to both the dining area and the living area near the fireplace at the other end of the room. "Of course, you have to be a fairly orderly person," Mrs. Stillman says, "or it won't work." Directly behind the cooking wall is a workroom almost as large as the kitchen itself, which contains a freezer, a flower-arranging sink, and storage space for staples. At the same time the wholly visible kitchen contributes warmth and coziness to the big comfortable brick-floored room with its stunning collection of paintings and sculpture by Arp, Calder, Miró, Ernst, Caesar, and Kepes.

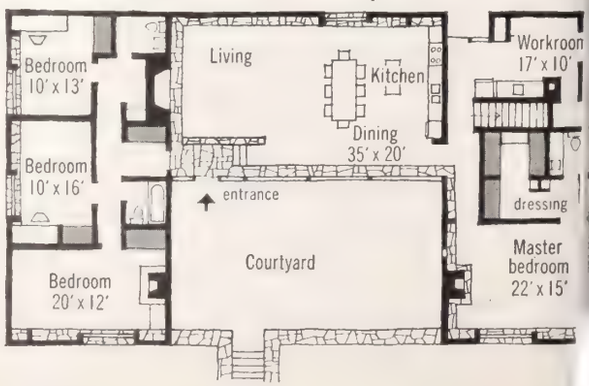


MOLITOR

Fieldstones in foundation of house once formed a dry wall on a nearby farm



Most of the windows, except those facing the courtyard, a recessed in the stucco exterior walls, and their large sing panes slide back across niches in plastered interior wal







Sun-pocket courtyard with fieldstone wall becomes an outdoor dining room as early as April

Ledge around living room provides extra seating, space for sculpture



One-wall kitchen is augmented by an island countertop cabinet



Living and dining areas both open to a long deck across south side of house; maple cabinet divider contains bar and music equipment

On the far side of the chimney is Mrs. Parsons' study



Fireplace is dark slate; chimney is paneled with maple stave boarding





EZRA STOLLER

Dining room is furnished with family portraits and antiques





Supported by steel posts, the house is angled to fit the contour of the site

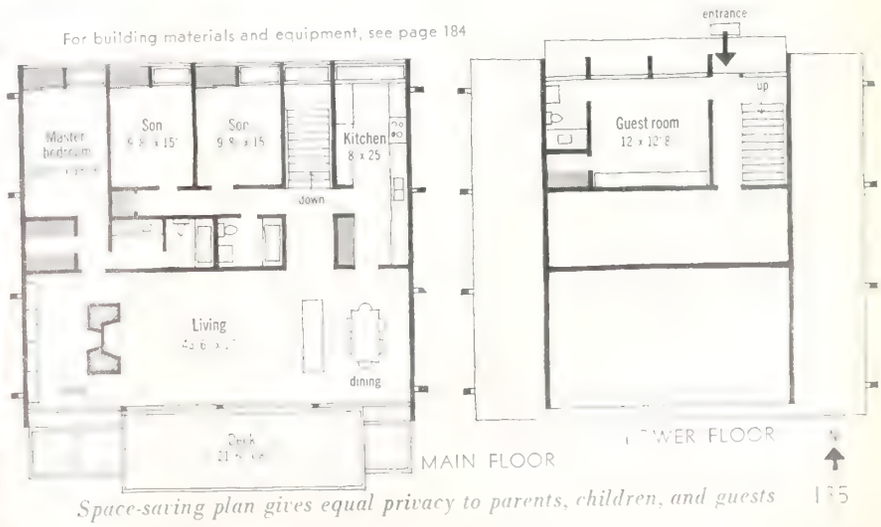
AN ILLUSION OF DOUBLED SPACE

On a three-acre wooded knoll in New Canaan, Conn., the Samuel Allen Parsons' house rests as lightly as a bird. Strictly geometric in outline, its roof and four walls are flat planes, broken only by recessed windows, but the bottom is sharply angled to fit the contour of the site and to allow for one extra room below the main floor. Designed by architects Hugh Smallen and Associates, the white-painted wood house actually hangs from the four dark steel columns that support it on each side.

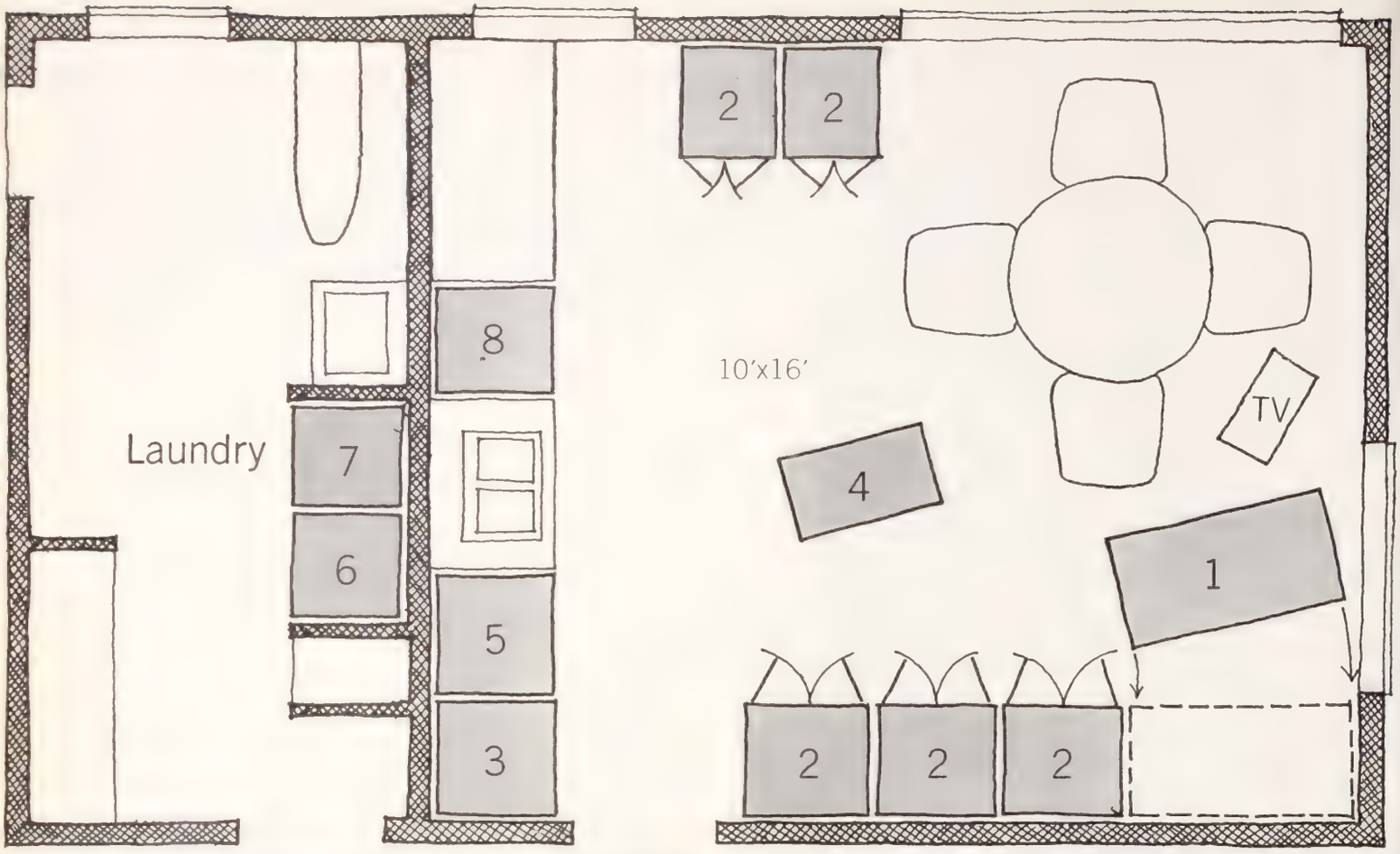
Inside, the space has been so cannily planned to suit the personal style of the Parsons and their fourteen- and fifteen-year-old sons that it gives the illusion of being almost double its 2,600 square feet. You enter on the lower level, pass the secluded guest room, then ascend immediately to the main floor. There a small foyer opens into an enormous room that stretches the full 44-foot length of the house, but is divided visually into three areas. Because they like to give seated dinner parties, the Parsons wanted a distinctly separate dining room, which the architect simply but effectively created by screening off one end of the space with a maple divider cabinet. Because Mrs. Parsons is a writer and needed a place to work, a small area at the other end of the room is screened by a freestanding fireplace and chimney. All three areas share a dramatic view over the treetops on the steep south side of the knoll.

Kitchen and bedrooms are ranged across the north side of the house, and the exterior wall of each is lined from corner-to-corner with a bank of closets topped by a continuous series of ceiling-high sliding windows. Thus the other walls are wholly freed for furniture, or, in the kitchen, an abundance of counter space, an important point since both Mr. and Mrs. Parsons are dedicated amateur cooks.

For building materials and equipment, see page 184



Space-saving plan gives equal privacy to parents, children, and guests


2
2
8
10'x16'
Laundry
7
TV
4
6
1
5
3
2
2
2

Arrange it to suit yourself:

THE PACKABLE KITCHEN

that you can take with you when you move

Almost every family, on moving into a house not specifically planned for them, yearns to redesign the kitchen to suit their own *modus operandi*. But sometimes this poses a problem: if you build kitchen equipment into a rented house or one you might have to resell in a few years, you risk having to abandon your investment one day or dispose of it at a loss. But today there is another, happier alternative. With the recent proliferation of movable kitchen components, you can fully equip practically any kitchen with appliances and cabinets that can be hoisted right into the moving van along with your tables and chairs. Literally everything but the kitchen sink can now be found in the form of movable components, eight of which H&G used to equip the kitchen-family room, *opposite page*. The roster includes: a plug-in appliance center, a storage cabinet (which you would probably need in multiple), a mixing center, an undercounter refrigerator plus an auxiliary cart refrigerator, a washer, a dryer, a dishwasher. Even the floorcovering in our kitchen can be rolled up and moved to another house, and the plywood wall paneling, held in place with Velcro tape, can be demounted and taken along as well.

If, in your next house, you find no place in the kitchen proper for the auxiliary cart refrigerator, you would doubtless find it equally convenient in the family room or on the terrace. If you lacked kitchen space for your full complement of storage cabinets (or if the new kitchen happened to have adequate built-ins), you could use some of them in a hall or family room or children's room since nothing about their design marks them as exclusively for kitchen use. And when the day comes that you are ready to install a permanent kitchen in a house you have good reason to believe you will be living in for years, the movable components will give you a head start on a second kitchen for teen-agers, perhaps, or for guests. Or they might be moved *in toto* into the kitchen of a vacation house.

On page 139 are three plans that show how this movable equipment might be arranged in various but quite typical kitchens, and each plan is keyed to the eight individual components that start below.

With movable components H&G designs a kitchen-family room

conserve as much space as possible a breakfast and game area, we anged the main work center along sink wall, *opposite page, above* ng up the mixing center (**3**, next ge) and the undercounter refriger- r (**5**) on one side of the sink, and dishwasher (**8**) and a work table the other side. (Shaded areas on n indicate movable components.) placed the storage cabinets, five ll, against the two adjoining walls l the appliance center in the corner ere it would be handy for cooking akfast. Being mobile, however, it also be wheeled over to the main rk center. The free-wheeling cart rigerator (**4**) may be used for eral trundling as well as cooling. asher and dryer, of course, stand the adjoining laundry.) In the akfast and game corner, *opposite ge, below*, the TV hangs on a spring e that occupies no floor space, and assortment of games cling to the ll by means of Velcro. On the floor indoor-outdoor carpeting of Her- lon olefin fiber. Weldwood "Surf- od" paneling by U. S. Plywood.

PLUG-IN APPLIANCE CENTER, *ht*, stands in for a standard kitch- stove, provides storage space for a ole battery of appliances and a untertop on which to use them. The binet, of dark finished oak with an- ued hardware, wheels on casters, ens both front and back. You have hoice of tops—oak, butcher block, plastic laminate. We picked the st and had a hole cut in it to ac- mmodate a built-in Salton Hotray. binet, 4 feet long by 24 inches ep, by Del Mar-Mengel Kitchens.





2. TALL STORAGE CABINET is assembled from two base cabinets and a small overhead cabinet. Built of oak to match the appliance center, it would not look out of place in other rooms than the kitchen, and takes up only 3-by-2 feet of floor space. You can order several other finishes. Lockable casters can be mounted under base. Del Mar-Mengel Kitchens.



3. MIXING CENTER with butcher-block top contains all the appliances used for precooking food preparation—mixer, blender, juicer, meat grinder, salad slicer-shredder, coffee mill, and ice crusher—plus a knife and scissors sharpener. Any of them can be set into the countertop power unit which folds away flush with the counter when it is not in use. Cabinet measures 18 inches wide by 25¼ inches deep. By Ronson.

4. CART REFRIGERATOR supplements undercounter model, makes extra ice cubes, brings cold drinks to wherever the party is. Door of walnut-patterned vinyl would be presentable in any room or on the terrace. 19-by-22 inches; capacity, 2.1 cubic feet. General Electric.

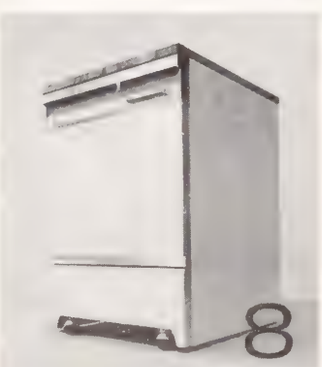
5. UNDERCOUNTER REFRIGERATOR, also on casters, needs no air space at the back, nor door clearance at the sides, so you can line it up flush with a row of other appliances. A 2⅜-inch butcher block laid on the top would bring it up to the same level as the mixing-center's butcher-block counter. Takes 23⅞-by-24 inches of floor space. General Electric.







6. AND 7. WASHER AND DRYER can be mounted on lockable casters instead of being anchored to floor as vibration has been eliminated. Washer 25½ inches wide, dryer 28½, both 27 inches deep. Maytag.

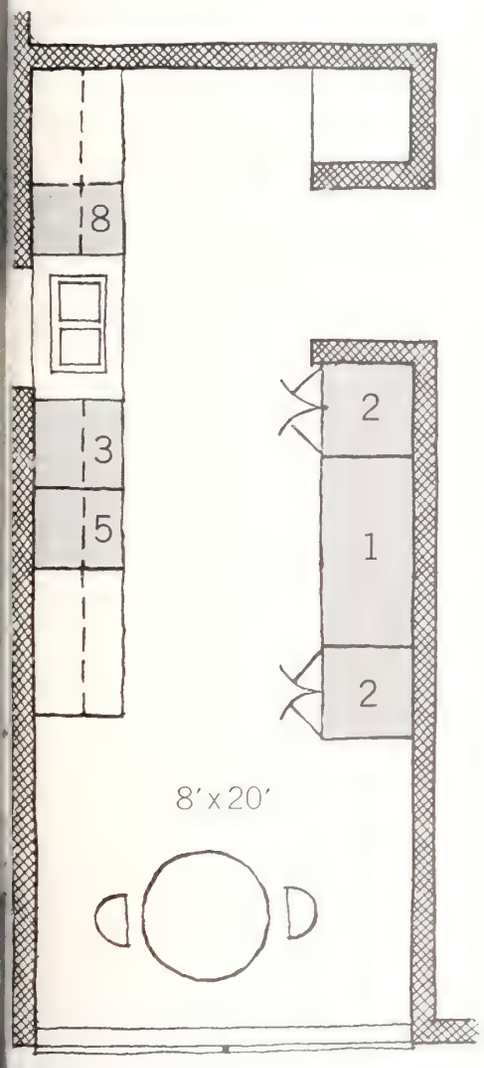


8. MOBILE DISHWASHER with chopping butcher-block top provides another movable counter, is grooved against spills. 24 inches wide by 24 inches deep. Frigidaire.

You will find more candidates for the package kitchen on page

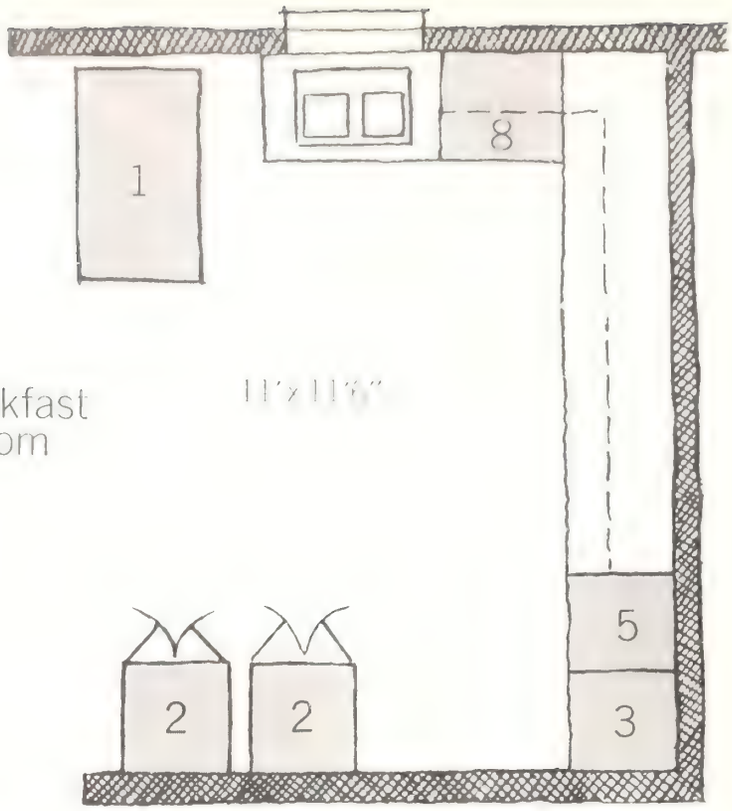
Square kitchen with only three walls

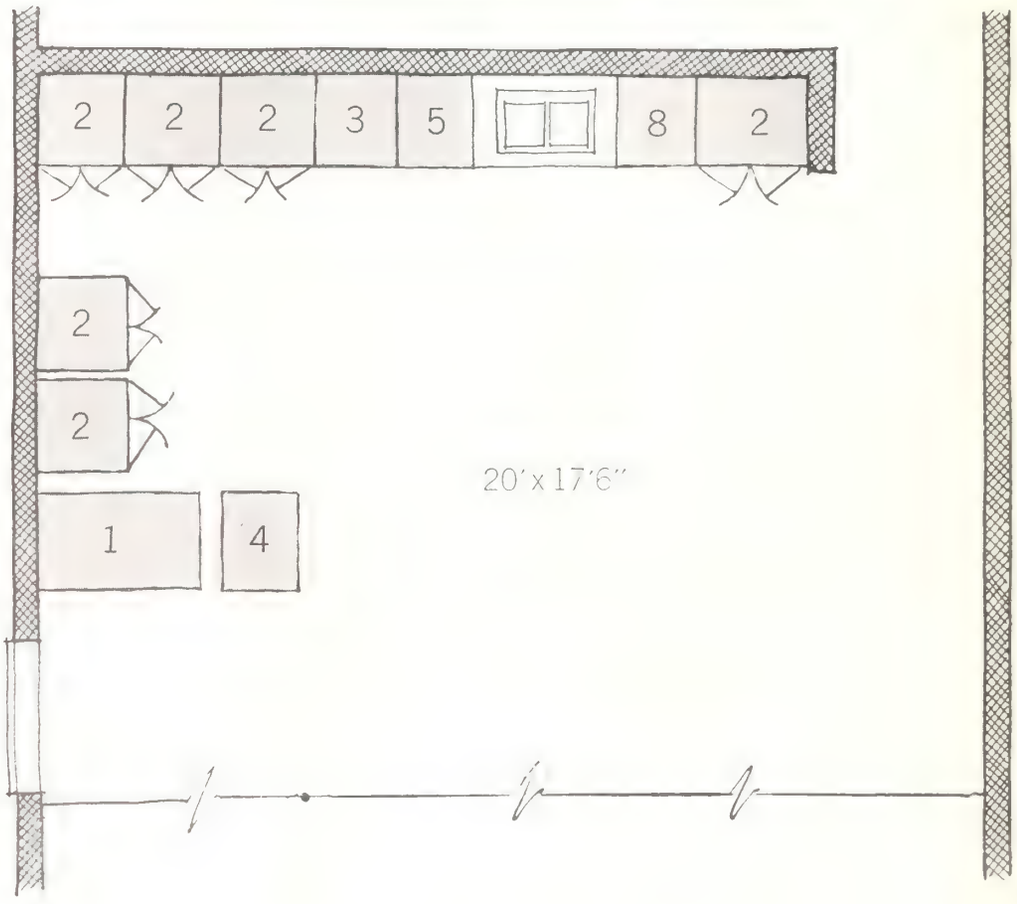
In many small houses one whole side of the kitchen is open to a breakfast room, family room, or even the dining room. In such a plan the mobile plug-in appliance center (**1**) might be used as a room divider and pushed a few inches forward or backward when you want more foot room. The mixing center (**3**) and undercounter refrigerator (**5**) could be lined up with whatever built-in countertop cabinets might already exist, and the extra storage cabinets placed in the room next door. Shaded areas indicate movable components; the dotted line, existing wall-hung cabinets.



Long narrow apartment kitchen

By the simple expedient of having the superintendent remove the stove and refrigerator, you could set up all the movable components in a galley-type apartment kitchen just the way you like them. Wherever adequate built-in storage exists (unshaded blocks), you could leave it and amplify with your own. The plug-in appliance center (**1**) flanked by two matching storage cabinets (**2**) would make a handsome group along one wall, yet for breakfast cooking, it could be pulled over to breakfast table by window.





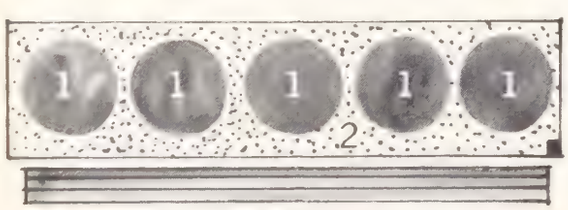
Open one-wall kitchen in a weekend house

Movable components would be admirably adaptable to a country or seaside house where the main living area is one big room with a completely open kitchen at one end. The oak-paneled plug-in appliance center used as a room divider would make a partial screen for the main working center along the wall. The tops of the mixing center (**3**), undercounter refrigerator (**5**), and dishwasher (**8**) provide counter space, while the tall oak cupboards give the wall a non-kitcheny aspect when seen from other end of big room.

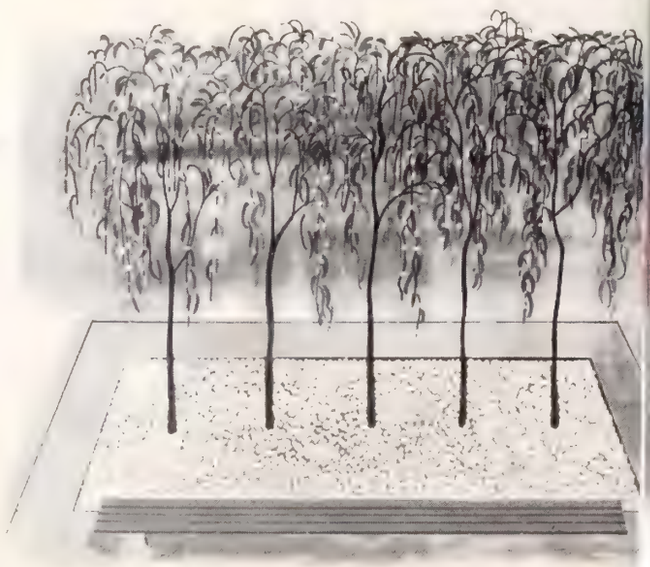
For [illegible]

How to make BIG SPLASHES in little gardens

People must love little gardens, to paraphrase the Lincoln aphorism, because so many of us have them. There would be nothing wrong with most little gardens if only they were more exciting to look at, to live in, and to take care of. The simple fact is that many small gardens are just plain dull. But here are ten designs, together with planting plans, that have excitement and individuality without being freakish. They are generally easy to plant and to maintain, and above all they sing with color—several of them the whole year through. In addition, a special bonus comes with each—the bonus of utility. Each design serves a mundane purpose of the kind that so often must be coped with on small lots and is not always coped with successfully. One decked out with tiny lights could be the terminus for a garden vista. Another design hides a garage, yours or your neighbor's. A third fills an empty corner with tall accent color the year-round. One paints a gallery picture on a garden slope. Still another fills a terrace with evening fragrance. All ten do double-duty in one way or another. A little work with paper and string will help in laying out some of them. Little more than a shovel and wheelbarrow are needed for the rest.

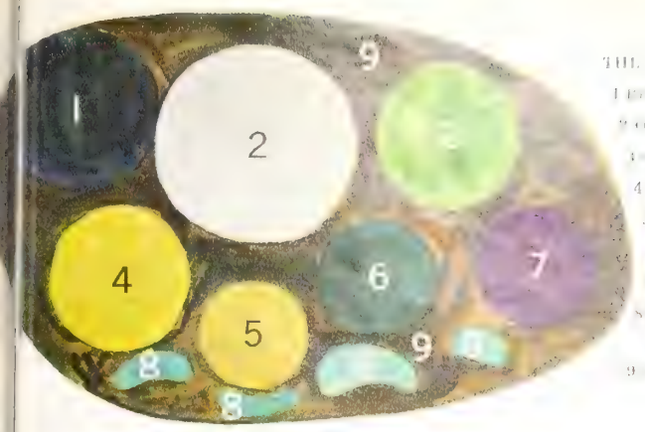


THE PLAN:
1 CONTORTED HANKOW WILLOW
(*Salix matsudana tortuosa*)
2 BEACH PEBBLES
(1-inch diameter up)



TWINKLING BACKDROP of "grain-of-wheat" electric lights, leafy green in the summer sun, will, on a winter evening, delight the eye of every beholder. The oddly graceful trees are contorted Hankow willows standing in a prim row in a bed of pebbles surrounded by flagstones. A simple timber bench garnishes the front edge, hides a weatherproof electric outlet.

DESIGNED BY JAMES FANN NG, LANDSCAPE ARCHITECT. DRAWINGS BY RAY PORTER.



THE PLAN:

1 RED CEDAR (*Juniperus virginiana*)

2 ORIENTAL DOGWOOD (*Cornus kousa*)

3 FOTHERGILLA

4 CORYLUS (*C. avellana atropurpurea*)

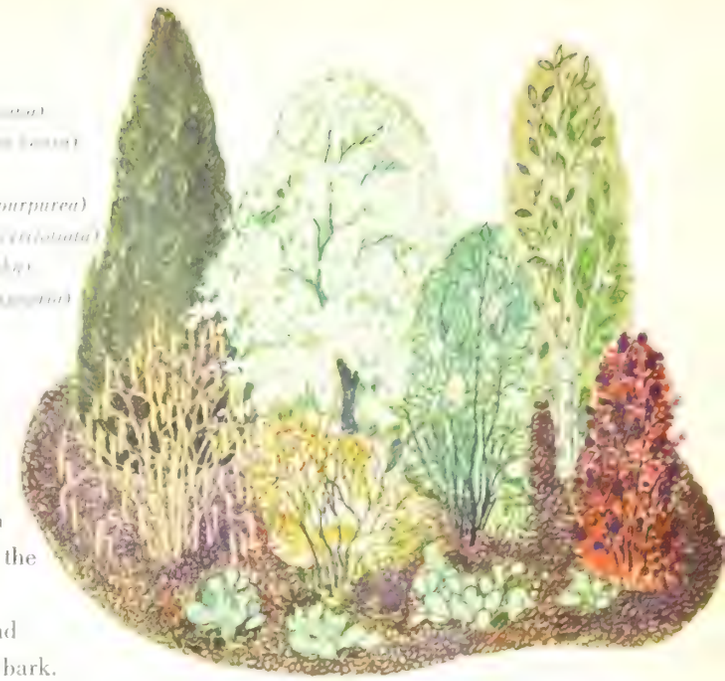
5 BARBERRY (*Berberis thunbergii*)

6 CRANESBILL (*Geranium*)

7 SOLOMON'S SEAL (*Polygonatum commutatum*)

8 PRICKLY-PEAR CACTUS (*Opuntia basilaris*)

9 BRONZE-LEAVED AJUGA



TREE MAGIC can be performed by anyone with a discriminating eye and a strong hand on a shovel. The real secret of this planting is the selection of species that are either handsome, or exciting to look at, or both, all year-round. There is a sturdy evergreen to anchor the planting, and among the rest, a variety of flowers, seedpods, berries, patterns, and bark.

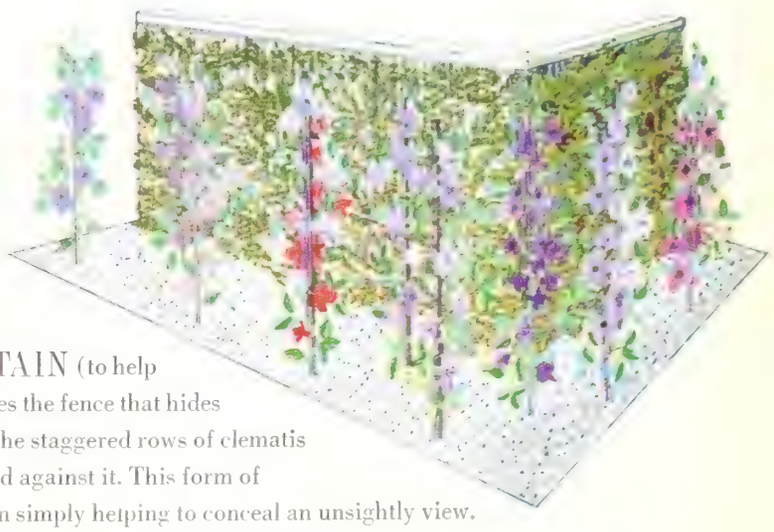
THE PLAN:

1 ESPALIERED FIRETHORNS

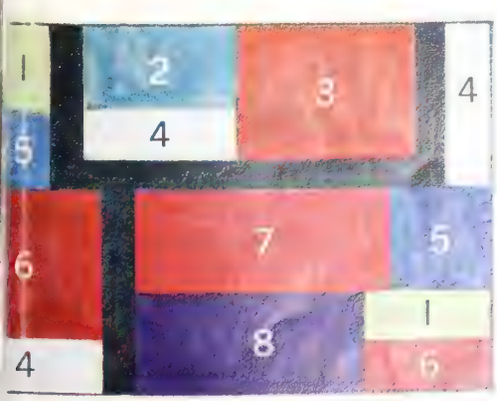
2 CLEMATIS ON POLES

3 BEACH PEBBLES





SERVICE COURT CURTAIN (to help stamp out rubbish barrels!) actually hides the fence that hides the service area. The fence itself owes its own special decorative character to the staggered rows of clematis on poles that camouflage it and the bright-berried firethorns that are trained against it. This form of defense in depth is, of course, appropriate to many other ends than simply helping to conceal an unsightly view.



THE PLAN:

1 DWARF STOCK

2 CHINESE FORGET-ME-NOT

3 CELOSIA (cockscomb)

4 SWEET ALYSSUM

5 ANNUAL DELPHINIUM

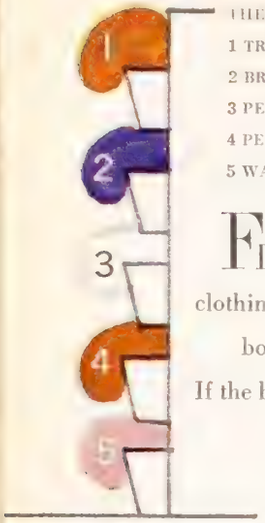
6 PETUNIA

7 ZINNIA

8 DWARF LOBELIA



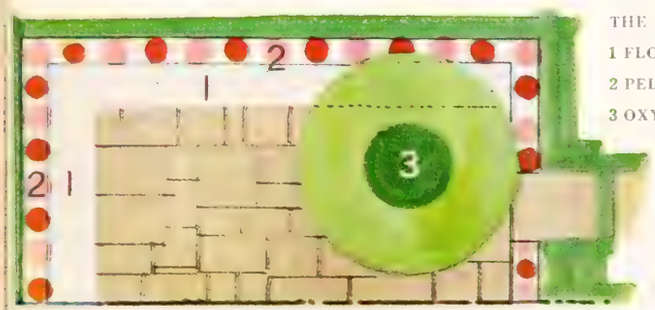
FLOWER PAINTING in the grand manner requires a steady hand with a garden line and tape measure and the ability to combine Mondrian's eye for pattern and color with a gardener's common sense. The annual flowers are all simple to grow from seed or to order as transplants from a garden center. Individual beds can be divided by invisible metal edging strips. Two main paths are paved with black stone chips.



THE PLAN:
1 TRAILING BEGONIAS
2 BROWALLIA
3 PETUNIAS (white)
4 PETUNIAS (red)
5 WAX BEGONIAS (semperflorens)

FLOWER-FALL, equally suitable for cascading down a wall or clothing a trellised framework, consists of an array of plant boxes, each with tapered front boards so that light will reach into every box. If the boxes are made of redwood or rot-proofed pine and provided with drain holes, they will last for several seasons. A depth of 8 inches is adequate, but construction must be strong.

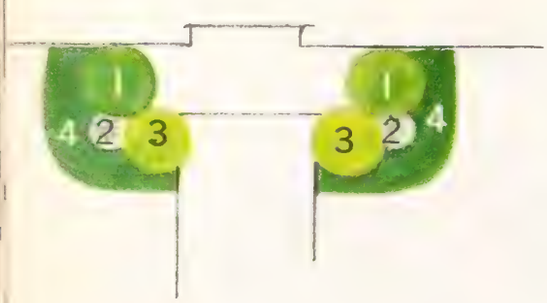




THE PLAN:
1 FLOWERING TOBACCO (*Nicotiana affinis*, white)
2 PELARGONIUMS in 5-inch pots
3 OXYDENDRUM (*O. arboreum*)

EVENING FRAGRANCE lends its special magic to this simple square-flagged terrace after dark, and during the day, the soft green of the old-fashioned flowering tobacco plants relieves the simple stone wall. On the ledge-stone coping, pots of summer geraniums, alternately red and pink, are placed at about 2-foot intervals. Paving stones fitted around a circle (or forming a simple square) confine an oxydendrum with summer flower sprays, autumn seedpo





THE PLAN:
1 TEA VIBURNUM (*V. setigerum*) in 18-inch flue liner
2 SCOURING RUSH in 14-inch liner
3 VERRUCULOSA BARBERRY (*Berberis verruculosa*) in 14-inch liner
4 DWARF COTONEASTER (*C. dammeri*)

DRESSED-UP DOORWAY demands nothing more elaborate in the way of horticulture than four common species (the berberis is evergreen) and three sets of assorted flue-lining sections from the local building supply yard. The pleasant setting is formalized to the extent that containers hold the plants yet without the sometimes troublesome limitations that pots or boxes impose in terms of watering and care.





THE PLAN:
1 FORSYTHIA MILLER'A
2 RED-TWIG DOGWOOD (*Cornus [illegible]*)
3 WITCH-HAZEL (*Hamamelis [illegible]*)
4 YUCCA (*[illegible]*)
5 BROOM (*[illegible]*)
6 FLOWERING QUINCE (*Chaenomeles [illegible]*)
7 LEUCOTHOË (*[illegible]*)
8 BLACKBERRY (*[illegible]*)



BURNING BUSHES figuratively and almost literally brighten any corner, accent a background of less spectacular boundary plants.

As with the tree planting on page 111, the choice of species and varieties is designed for a multi-season show. Again, one of the key shrubs—leucothoë—is evergreen, as is the groundcover. The clusters of the dogwood have winter branches of bright claret red.

THE PLAN:
1 LOMBARDY POPLAR
2 ARBORVITAE (evergreen)
3 FLOWERING CRAB (*Malus floribunda*)
4 WHITE PEBBLES
5 BLACK PEBBLES
6 CREEPING MYRTLE (*Vinca minor*)





THREE-LAYER SCREEN is provided by successive ranks of planting that add to the positive occulting effect of branches and foliage, the simple distraction to the eye that a good design ensures.

This planting module could be repeated at will along a boundary line. Not the least of its attributes is the underlying pattern of white and black pebbles that draw the eye to the ground at all seasons, even when the leaves and flowers are off the deciduous trees, leaving the evergreens to form a winter barrier.



THE PLAN:
1 DWARF MARIGOLD
2 DWARF LOBELIA
3 VIRGINIA STOCK
4 CELOSIA (cockscomb)
5 SWEET ALYSSUM



WHEELS WITHIN WHEELS form a pattern of annual flowers designed to suggest a blending and mixing of hues and shades within a unifying circle of green and white. This is strictly a summer scheme, akin if only in spirit to the intricate floral clocks that have long been spectacular attractions in European parks and botanical gardens.

The basic design is neither complicated nor hard-and-fast. But a careful eye and a willingness to play with stakes and string are prerequisites.





HOW TO CREATE A NEW LOOK

with up-to-the-minute furniture and dashing surprises

It is a common and notably hollow delusion that unless everything in a room is designed to order, true individuality is hard to achieve. It need not be. There is a wonderful world of ready-mades and enchanting accessories crying out to be used to dispel stuffiness without making you bankrupt. All you need to do is rev up your imagination, dream up a surprise or two in your choice of colors, materials, and scale, and arrange your room with as much daring as you feel becomes you. To prove it can be done, here are three new looks, all achieved with a new collection of furniture that Kroehler Manufacturing Company calls the "In Group." The first is lavishly elegant (but far from expensive), the second is a sheer kicking up of heels, and the third is a bright play on pattern with a nod to art nouveau. Each room has a clearly established theme (which can go a long way to make up for the absence of priceless *objets*), and the accessories help importantly to carry it out. Whatever they cost, and most of them cost comparatively little, they can sometimes be the greatest fun of all.

NEW LOOK: SILVER AND FROSTY WHITE

Although it may seem logical, when you are faced with a small room, to think small, it can be much more exciting to think big. This living room looks twice its size because it holds only two large pieces of furniture and four small ones set against a background of silver vinyl—as space-doubling as mirror. Sofas and mobile ottomans covered in creamy white Naugahyde sustain the elegance of a color scheme that was once highly impractical and often perishable. Today, with these armored materials, its care is a damp-sponge whoosh. Nothing here purports to be anything it is not, yet the general glitter is as good as the Kohinoor's—the crystal bead curtain at the window: quartz, crystal, and plastic bibelots on glass tables lighted from beneath like aquariums to intensify their diamond-like sparkle. Beadangle crystal curtain, rug by Regal. Collage by Mary Bauermeister from the Galeria Bonino.



Indestructible comfort is built into this room like an armature. Most of the furniture—the tufted, scoop-seat sofas, the fold-up bar cart, the polka-dot cube tables—is surfaced in plastic, today's answer to wear, tear, and easy upkeep. The Fourth of July color scheme, as exuberant as such things come, is kept from running away with the room by the preponderance of white and a few sizable, sobering touches of black.

NEW LOOK: POLKA DOTS, PLAIDS, AND STRIPES

A challenge to the intrepid, the second look has a witty wallop comprised of intense primary colors, king-size polka dots, bold stripes, geometric forms, and a sharp needling of black. In a refreshing way, with no slighting of comfort or smoothness of function, the furniture is pretty close to daring, and when there is any point in a piece being mobile, giant casters make it so. The accessories, as kick-up-your-heels as the furniture, augment the mood of gaiety, and offer no problem except that of irresistible temptation.



Black-and-white bar cart known as "Hell-On-Wheels" opens like a flower to display shelves and a cutting board. Holds paraphernalia.



Mobile pieces have hooded casters about the size of billiard balls.

NEW LOOK: ART NOUVEAU UPDATED

The third look is based almost entirely on patterns—florals, for the most part, with strong art nouveau overtones. Slightly sentimental, yet vibrant, they come in enough H&G Colors to satisfy a dozen preferences. The furniture is quite simple, unpedestrian in silhouette and ornament, and designed with a thoughtful regard—the chairs, particularly—for tired vertebrae. Accessories for the third look run a gamut that begins with floral motifs, goes on to a wide variety of stripes and pattern-on-pattern, and ends with the shimmer of steel and glass.



A small sitting area becomes a secluded green garden with a flower-and-grape-patterned sofa (in H&G's Parrot Green and Blueberry) and two head-welcoming armchairs. The low glass-topped table, visually bulkless, is heaven-sent for limited space. Armoire doors are made of stained glass hexagons put together in dot-and-dash stripes. All fabrics by Everfast.



Floral plate that would be dazzling on any table (along with its 44 dinner mates) or bloom nicely, solo.



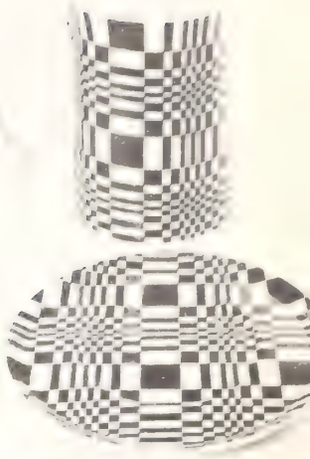
how table, lower
ıan a dining ta-
le, is used with
ttomans. Top is
ıade of boldly
riped Italian ce-
amic tiles abutted
ı a basket weave.



Vinyl table mats, as shiny as they come, are shaped like plump rectangles, come in black, white, and six clear colors—three hot, three cool.



High-back, floor-
ugging polka-dot
hair and match-
ng ottoman are
ufted in horizon-
al channels. Each
piece is mobile.



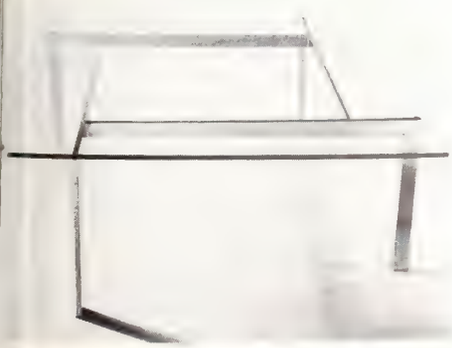
Cup and saucer in domino black and white are patterned like a checkerboard reflected in an old Fun House mirror.



Standing lamp with an opaque mushroom shade (a kind of three-dimensional polka dot), its pole standard wrapped in cane, is very slick. About 56 inches high.



Black lacquer plates and covered bowls—spherical "polka dots" with lids that double as bowls themselves. Bowls in red, blue, green, or yellow.



el and glass cocktail table with an off-
ıt, geometric base interesting enough to
rit being seen in toto. 15 inches high.

Tôle tray stenciled in mauve and pink on lipstick red. Art nouveau motif is nostalgically chic. 14 inches square.





r pattern on pattern, dashing black and
ite sofa cushions from England. Of pure
tton, and wonderful with pungent colors.
ide variety of patterns, 16-inch squares.

Complementary black-and-white patterns with a pen-and-ink look "etched" on fine cotton.

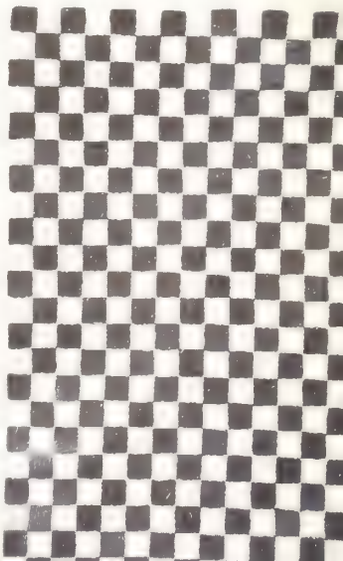


Please turn to page 182 for the names of stores where you can see these rooms re-created wholly or in part. For shopping information, see page 176.



Metal and plastic table lamp with polka dot cutouts. In blue, charcoal, white, mustard, or orange. Exactly 6 inches or 9 inches square.

Checkerboard rug of nylon, boldest in black and white, pretty in a flurry of well-matched colors. 6 by 9 feet.



Big BOLD stitches

add your personal imprint to upholstered furniture



Embroidered flowers, like casual nosegays, cushion Saarinen stools by Knoll.

When you are as young and busy as Laura Cadwallader who worked all the embroidery on these pages along with managing a big house and four small children, you have pretty clear notions of the kind of handwork you are willing to tackle. It must give quick results in short snatched moments. It must be something you can pick up and put down without ceremony or even do in a car while waiting at school or the railroad station. And it must also allow you real creative freedom. Big bold stitchery on seat covers or wall hangings fills all these requirements. At the same time it is a marvelously effective way of adding your personal imprint to modern furniture and of updating family relics and thrift shop finds. And you need to know only the simplest of stitches.

Here is the list, happily brief, of the necessary supplies:

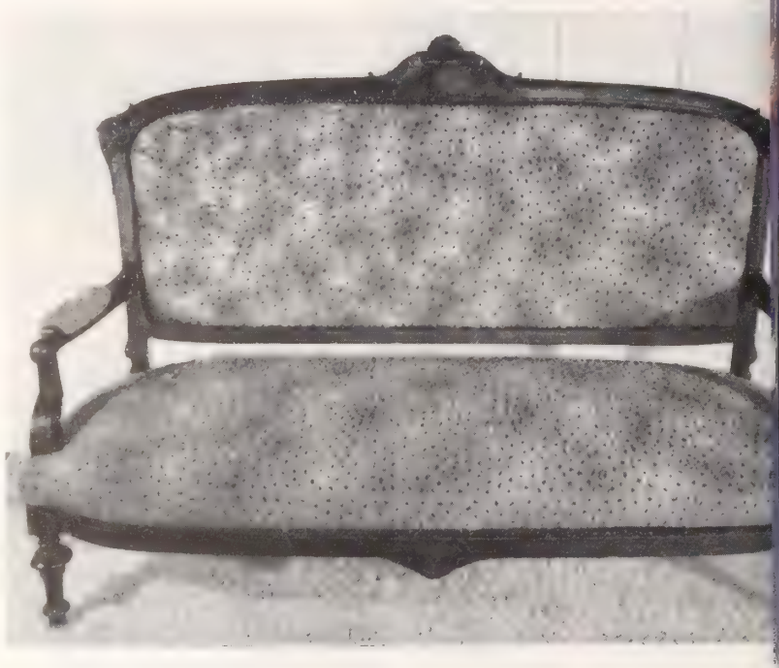
Upholstery fabric in a strong homespun or basket weave (not monk's cloth because it is too loosely woven). For best effect, choose fabric in the color that will predominate in your embroidery.

Yarn in a variety of weights and textures: 4-ply wool, nylon, Orlon, blends, lustrous viscose, 2-ply mohair, or whatever knitting, needlepoint, or rug yarns you might have on hand. For flower centers (flowers are the freest, easiest patterns to work), you will need black, white, and yellow, and for petals and leaves, a variety of hues. Your initial investment in yarns, if you have none to start, may run to $10 or $15, but you will have enough left over for other projects. Even for monochromatic schemes, it is a good idea to buy from different dye lots or different manufacturers, since you may want seven or eight shades of the same color.

A large-eye tapestry needle, size #18 or thereabouts, that will hold several strands at a time.

Chalk and a felt-tipped pen, in case you plan to sketch or trace patterns of your own.

On page 138, you will find instructions, information on where to buy yarns, and news of a handsome kit for beginners.



A Victorian settee reupholstered in flower-embroidered fabric, above and right, acquires dashing new character

Beginners can make a wall hanging, opposite page, bottom center, pillow cover, or chair seat from a kit that includes fabric silk-screened with floral pattern to be worked with satin surface stitch and knots, far right.

For the seat of a bentwood chair, left, Laura Cadwallader designed a Paisley and floral pattern, edged it with crocheted chain.









Room changers, space shapers

AREA RUGS

Smaller than a room-size rug, but distinctly larger than a mat, regardless of specific dimensions—that defines an area rug, and there are few other things you can add to a room that will accomplish so much so fast.

• An area rug can supply the zing of pattern or a swack of color to a room that languishes from blandness. Or it can bolster the hue that needs more emphasis to bring off an effective over-all color scheme.

• Area rugs are great space shapers, too. By marking off the various parts of a room, they can, in effect, take the place of walls. They can define the extent of a room within a room. And they give you a wonderful means of engraving your personal imprint on any decorating scheme.

• Today you will find area rugs in more sizes, shapes, colors, patterns, and fibers than anyone dreamed of a few years ago. And you can lay them anywhere—on hardwood flooring, vinyl tile, wall-to-wall carpeting, on anything, in fact, but another rug.





IN A SMALL ROOM, where all the furniture is placed against the walls, a central rug just short of room size can serve as a bond for unrelated arrangements. This bold black and white rug also supplies the punch of sharp pattern to the foyer of the James Cohens' New York apartment. Interior designer, Angelo Donghia of Burge-Donghia; Cabin Crafts rug.



IN A LARGE L-SHAPED SPACE, a trio of rugs can establish three distinct rooms without interrupting the pleasant flow of space. A semi-antique Bokhara defines the living room in Henry D. Spielman's New York apartment, and two antique Afghans, the dining room and game-room-entrance area. Although all three rugs vary in size and pattern, they are closely related in color and genre. Interior designer, Howard Perry Rothberg II.



1





4







An area rug can create a room within a room

1 A BEDROOM'S SITTING AREA takes on more of a living room look when it is laid with a small area rug that contrasts in color and texture with the rest of the floorcovering. A rya-texture rug with a bold flamestitch pattern in H&G's Parrot and Fern Greens earmarks the foot-of-the-bed sitting area in the James Cohens' bedroom, also provides more quickly cleanable protection for a high-traffic section of the pale wall-to-wall carpeting. Interior designer, Angelo Donghia of Burge-Donghia; rug by Bigelow.

2 A PART-TIME WORKING AREA in a sitting room looks more inviting, more premeditated, if the desk stands on a well-proportioned rug. The rich pattern of a rug adapted from a Danish pillow-cover design sets off the white Parson's work table in illustrator J. Crawford's New York study, and makes an interesting foil to the expanses of clear color on walls and unpatterned fabrics that cover chairs and sofa. Rug handmade in Portugal for F. Schumacher.

3 A CONVERSATION CORNER in a medium-to-large room becomes more self-contained, more intimate in mood, when an area rug defines its limits. The brilliant colors, deep pile, and overscale marble motif of the rug in a corner of designer Inman Cook's New York living room demarcate the space as effectively as a vertical room divider. Rya-textured wool rug by Monarch.

4 AN ISLAND OF COMFORT for the bed can be created by an area rug in a bedroom with a floor that is really too beautiful to hide. In Mr. and Mrs. Steven Mallory's New York apartment, a soft white cloud of a rug makes a cool transition between the brilliant fabric on the bed and the warm rosewood finish of the parquet floor. For unexpected accent, Mr. Mallory, a partner of the Mallory-Tillis interior design team, painted the tall handsome window frames to match the fabric, framed the fireplace in red *faux marbre*. Rug by Aldon.

5 A FIRESIDE RETREAT as cosily confined as an inglenook can be created by an area rug of really important scale. A good third of the floor space in designer Joseph Braswell's New York living room is visibly reserved for toe-toasting and conversation by an overscaled loop-textured rug in H&G's Pompeiian Red. The deep-seated sofas are placed just beyond the fringe. Spanish-inspired rug by Karastan.

6 A DINING ROOM'S WELCOME is dramatically underlined by a bold-patterned rug under the dining table and chairs. The flamboyant art nouveau design of this large area rug, laid over wall-to-wall carpeting, imbues the stately eighteenth-century furniture with the fresh, lively look of today. The rug's motifs are emphasized by a deeply sculptured pile as well as by brilliant color. Rug by Callaway.

For shopping information, see page 176.



DR GABY

BALANCE AND UNITY can be achieved by a pair of area rugs even when they don't exactly match and are not, in fact, placed symmetrically. In Mr. and Mrs. Carl Fisher's living room, the two facing furniture arrangements, although entirely different in composition, are made to seem equivalents by placement of two orange, gold, and black Moroccan rugs. And the strip of polished floor between leads the eye to the room's one symmetrical element—the fireplace. Interior design, David Barrett.



AREA RUGS

– how to choose and place them

To help you make the most of the space-shaping, room-changing talents of area rugs, here are some do's and don't's:

Be sure the rug is large enough in proportion to the total size of the room, the size of the area, and the scale of the furniture. In a very large room, even a 6-by-9-foot rug may seem insignificant. To define a room-within-a-room, a rug should either be large enough to go under all the furniture, or just the right size to fit closely the space between the major pieces.

For a dining area, the rug should be large enough to accommodate the chairs as well as the table: when the chairs are pulled out for seating, they should still be comfortably on the rug. Rule of thumb: allow for 3 feet beyond the edge of the table top.

For a bedroom, a rug to be placed under the bed should be sufficiently larger than the bed to relate to it in scale and to guarantee comfort. Allow for at least 3 feet of rug at each side and at the foot.

When you choose two or more rugs in the same room, be sure they are related in color and pattern (they need not be identical) and that the pile heights are fairly uniform.

Place an area rug carefully. Line it up parallel to the walls. Never kitty-corner a rectangular rug.

Use area rugs only where there is a reason for them in relation to your furniture arrangements. Even when rugs are used primarily to bring color or pattern to the room, they should not be placed at random.

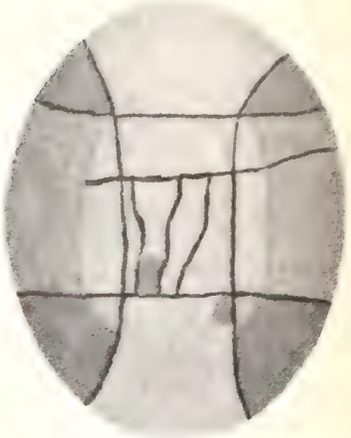
Do not interfere with traffic patterns by placing an area rug across a natural path: it is both psychologically distracting and physically risky.

Always use a pad under an area rug, however small, to keep it from creeping and sliding.

Place each piece of furniture entirely on the rug or entirely off it—never half and half.



SQUARE with a spiral motif. "Infinity" by Cabin Crafts.



OVAL with a dashing pattern. "Calliope" designed by Dorothy Liebes for Bigelow.

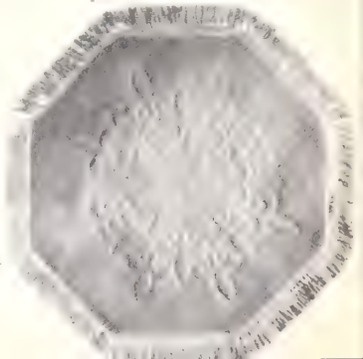


ROUND in a sunburst design. "Radiance" by Regal.



RECTANGLE with a sophisticated abstract pattern. "Wari" by Regal.

The newest area rugs come in any shape you could ask for



OCTAGON, carved and fringed. "Trefoil" by Cabin Crafts.

FURNITURE FINDS

New, snappy, and under $50

Nineteen great furniture finds, each, in its own original way, a dashing example of up-to-the-minute news in design and materials. Not one costs more than fifty dollars, and some not much more than a song



The familiar Chiavari chair, looking as new as tomorrow with a stainless steel frame, woven plastic seat. $24 at Be Seated.



Ready-to-paint bench or table, as you wish, of beechwood with turned bamboo legs. 21 inches square by 17 high. $39 at Bloomingdale's.

T-square table, covered black and white shiny vinyl. 20 inches square by 18 high. $50. By Thayer

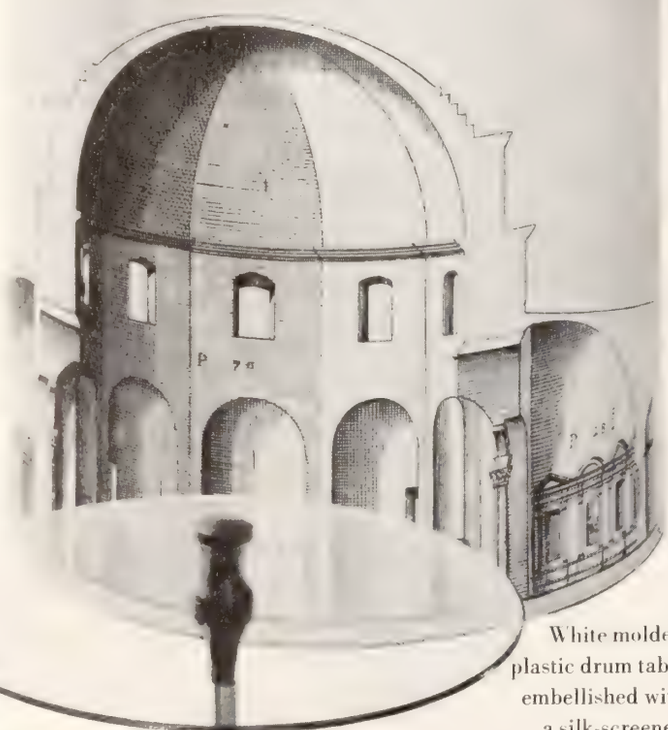




A fluted ceramic drum, to use as a side table, or as an occasional perch, patterned on the top with yellow and black, rope molded on the sides. $15 at Mayhew.

Spanish spoke chair that comes in bright red or shiny black and looks marvelously modern because of its slim lines, zingy color. $49 at Be Seated.

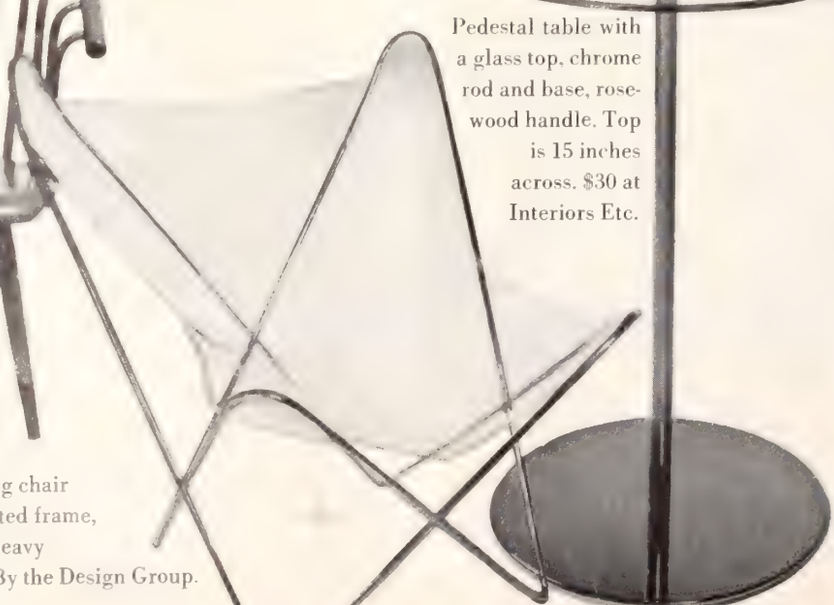




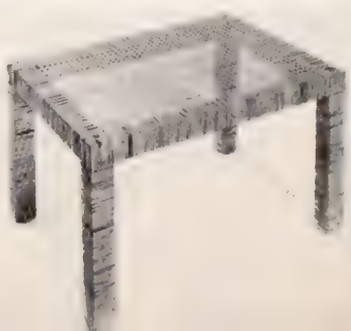
White molded plastic drum table embellished with a silk-screened architectural drawing of an Italianate cathedral. Table is 16 inches across, 18 high. $45. By Drexel.



Pedestal table with a glass top, chrome rod and base, rosewood handle. Top is 15 inches across. $30 at Interiors Etc.



Rattan table, or bench, light enough to tote about, low enough to slide under another table. 25 by 18 inches by 15 high. $50 at Bloomingdale's.



A see-through sling chair with a chrome-plated frame, covered in clear, heavy gauge vinyl. $50. By the Design Group.



Mini-table of molded plastic, light but sturdy, to use almost anywhere. In black or red. 9 inches high. $15 at Design Research.

Three-panel screen made of hardwood, painted black and covered with black, white, and yellow flower-patterned cotton. $29 at Jensen-Lewis.

An unpainted bentwood bar stool that would take nicely to a coat of bright, glossy enamel in any color you like. $40 at Bloomingdale's.

Wicker stool topped with a black-and-white-checkered cushion. 17 inches high and 15 wide. $35 at Be Seated.

A stool that looks like a self-supporting sleeve of wicker, but is firmly bolstered by metal . 14½ by 19½ by 12 inches. $40 at Design Research.

A three-legged teak table with a top that is also a tray. 17½ inches diameter by 18 high. $40. By Moreddi.

Curvy Castilian-looking wrought iron double bench to place in a foyer, or at the foot of a bed, perhaps. 38 inches wide. $40 at Gimbels.

T-square table covered in black and white flame-stitch-patterned paper, with an alcohol-proof finish. 30 by 14 inches by 14⅜ inches high. $50 at Lord & Taylor.

festive BREADS

Bread comes to the table in new party guises: imaginative centerpieces, serving platters, and similar fancies wrought from dough or baker's breads, some to be eaten, some for show



baker's breads

...inspired ... & G to design a compote sculpted from a round ... straight and ring rolls; a croquembouche of ... miniature ... pinwheels speared to Styrofoam. ... basket of braided bread was made from dough.



buffet table

for a housewarming cum picnic (and good companions) has the earthy richness of a Vermeer. Flowers and basket are fashioned from plain and braided bread, candle-towers from hollowed-out, cut-out, unsliced sandwich loaves. "Seville" china by Syracuse; "Spanish Provincial" sterling by Towle; Westmoreland glass.



bridesmaids' luncheon

table looks as delicate as a spring morning set with a sheer cloth that reflects the opalescent tints of a collection of Tiffany vases. But the pièces de résistance are the small lidded casseroles daintily molded of bread, and the circles of bread girding the napkins. For details of making them, see page 162. "Constantine" china by Franciscan; Sterling Reed & Barton "Diadem"; Fostoria glass; Tiffany vases from Lillian Nassau.

wedding breakfast

rings a delightful change on an ancient custom: in place of a wedding cake, a fanciful tower of sweet fruited bread decked with bread decorations awaits the newlyweds on the fern-garlanded table. To wish them a long and happy marriage, a ring of bread, symbol of continuity, is set on the napkin at each guest's place. "Golden Dawn" china by Oxford. Champagne goblets, Lenox. "White Paisley" sterling by Gorham.

For shopping information, turn to page 176.



baking decorative breads...

to celebrate festivals and other special occasions is a charming, centuries-old custom that you can adapt dozens of different ways to give your parties personal style. You can shape bread into handsome trays, baskets, and casseroles, or mold it into engaging little forms to serve as both decorations and favors. As malleable as clay, unbaked dough offers a stimulating invitation to the creative impulse, as you will see in our Festive Breads Cook Book, starting *opposite page*. But if you are not tempted to try your own hand at shaping the dough, you can take your ideas to a baker, especially one with a European background, and ask him to carry them out. Or you might buy some of his special breads and construct tours de force such as those on page 158. Here are some of the fine points of the party breads on pages 158-161 and other ways you can adapt them.

HOUSEWARMING BUFFET

To symbolize companionship at a party given to warm a house and welcome new neighbors, the galantine and cheeses are served on bread platters and the crudités in a bread basket. (To protect the surface, line with plastic wrap.)

The platters can be made from Harvest Loaf dough (cook book, page 170), and the basket and all the braided parts from Italian dough (recipe, page 172; braiding technique, page 167).

You shape and bake the basket over an ovenproof glass dish and drape the handle over a similar dish. The dough will pull away from the dishes while baking, but halfway through the process, you can press it back firmly, using two pot holders.



Butter can be as festive as bread when formed with old English butter molds.

When sandwiches are part of the party fare, Yours Truly, a Portland, Ore., caterer packs them prettily in



a hollowed-out loaf of turtle-shaped pumpernickel. A wool bow attached with toothpicks serves as a handle for the lift-off top.

BRIDESMAIDS' LUNCHEON

The small lidded casseroles of bread used as if they were fine china are made of Italian dough (cook book, page 172) shaped and baked over ovenproof glass bowls. (When half baked, urge the dough back to the molds with the help of pot holders.) The lids are cut from flat sheets of the same dough, decorated with dough strands (see Harvest Loaf Decorations, page 170), baked on cookie sheets.

Wait until the last moment to fill the dishes with Lobster Newburg (or any similar cooked, creamed luncheon dish) so the bread will not get soggy. Since it is perfectly edible, some guests will doubtless want to eat it, too.

You bake the napkin rings (more Italian dough) around a firm tube of rolled foil. When the rings are done, crush the foil and gently slide it out. For a class anniversary party, top the ring with a class emblem, for a children's party, with a never-never animal.

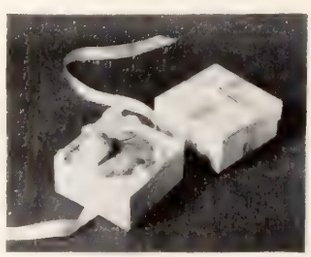


For that matter, why not let the children have a whack at creating their own bread fantasies? At the start of the party, give each small guest a piece of ready-to-bake Kipfel dough, let them shape mushrooms, owls, or what they will (see cook book cover), then pop them into the oven. After forty minutes of pin the tail on the donkey, et al., the bread will be ready to eat—or to take home if it seems too precious to demolish.

WEDDING BREAKFAST

Three loaves of Panettone (cook book, page 172) make the towering wedding bread that H&G designed as a festive variation on the traditional wedding cake. The loaves were baked in 8-, 10-, and 12-inch molds, then firmly secured with wooden skewers.

The panettone molds, upturned on cookie sheets, their outer edges thoroughly greased, also served as bases to control the dimensions of the Italian braids that circle each tier of the tower. The braids and decorative bows, doves, and flowers were all pinned to the panettone with toothpicks. When the moment comes to cut the wedding bread, each tier is removed to a separate platter.



In the little white take-home boxes are more surprises: for the guests, doves of Kipfel dough (page 171); for the bridesmaids, hearts of Harvest Loaf dough (pages 170-171), for the ushers, lover's knots of a pastry-like croissant dough.





Festive Breads Cook Book



When she's too old for bedtime stories this floor will still be beautiful. Why? Built-in cushioning... Congoleum-Nairn's revolutionary new invention



*The only cushioned vinyl floor backed by five years of proven experience... insist on it.

It's the new vinyl miracle invented by Congoleum-Nairn. The beautiful floor that takes wear and traffic —then bounces back to its original beauty. Its unique "cushion sandwich" absorbs punishment. Makes it scuff, scratch and slip-resistant. Easier to care for, too. Warm, quiet, more comfortable underfoot. Choose from over 100 beautiful color-pattern combinations in 4 price ranges... the widest selection and finest quality in cushioned vinyl floors. Insist on Congoleum-Nairn... the world's most experienced manufacturer of fine floors. Shown, the beautiful Cushionflor® pattern #8049. For free sample and decorating booklet, write Congoleum-Nairn, Box 217, Kearny, N.J. See the yellow pages for dealer nearest you.


Incredible cushioned floor takes punishment—then bounces back to b

Incredible new cushioned floors by Congoleum-Nair

HOUSE & GARDEN'S

Festive Breads Cook Book

by Dorothy Franz



Bread sunburst makes a decorative center for tray of hors d'oeuvre, before and after they are eaten.

Bread is one of the simplest, oldest, and most vital of foodstuffs. As such, it has been regarded as sacred and symbolic since pagan times, worthy of playing a significant part in religious rituals and holiday festivals. Although the first rough loaves are believed to have been made some 10,000 years ago, the ancient Egyptians are credited with originating the type of bread we know today, for they invented the oven and added fermented liquid to make the bread rise. The Egyptians, Romans, and Greeks honored their gods and the dead with offerings of bread animals and flowers, a custom that still continues in many Latin countries, where figures are baked, decorated, and presented to both the dead and the living on All Souls' Day. These bread images and the naïve, decorative, traditional wedding breads of Europe have attained the status of folk art. Some festive breads, meant to be admired and preserved rather than eaten, are made with excessive flour or salt that turns them hard as clay.

For weddings and other happy celebrations such as Christmas, Easter, and harvest time, bread has a special significance: it represents life, fertility, plenty, and continuity. Festive breads are found throughout the world, wherever wheat is a staple and bakers have been inspired by tradition and fired by imagination to turn plain dough into both realistic and fantastic shapes. Given the plasticity of dough, which can be shaped, cut, pressed, and formed as fancy dictates, plus a knowledge of the techniques of bread making, you can devise your own festive breads to suit today's joyous occasions.

MAKING, BAKING, AND SHAPING BREADS

Ingredients

The majority of the recipes in this cook book require all-purpose flour, sifted before measuring. All-purpose flour contains a large percentage of gluten, and gluten is the ingredient that makes the yeasty bubbles elastic enough to stretch without breaking. In most cases, butter is specified as the shortening because it gives the breads a special flavor, but you can substitute flavorless shortenings if you prefer. You can use either sweet or salted butter, but with sweet butter or unsalted shortening the amount of salt in the recipe should be increased by about ⅛ teaspoon for each ½ cup of shortening.

For a light, tender bread, the dough should be full of bubbles, contain the least possible amount of flour that will enable it to hold its shape, and be allowed to rise until it has stretched its bubbles almost, but not quite, to the breaking point. It should be made with live yeast, either compressed or dry. The expiration date on the dry yeast packages should be scrupulously observed, and only fresh compressed yeast used.

Yeast multiplies and flourishes at a temperature of about 80°–85°. Since this is higher than the kitchen temperature most of the year, a special incubating heat must be provided if the dough is to rise well. If you use a gas stove, you will probably find an area of the stove top that is moderately warmed by the pilot light. This is a good place to set dough to rise. You get the same gentle warmth if you put the bowl on an electric heating pad set at low or medium. The rising time depends on the amount of yeast in the dough, and also on the temperature. If bread is left to rise at room temperature (70°), it will take approximately twice as long to rise. Times given in this cook book are approximate, and should be taken only as an estimate of the time it will take to make a particular bread.

Breads are sometimes greased during the rising, to prevent the formation of a dry crust over the top of the dough. (However, a stiff dough will form a crust even though it has been greased, and some of the doughs used to make ornamental loaves must be quite stiff.) Grease on the surface of dough will also prevent it sticking to another piece of dough, something it must do if you are making sculptured forms. Instead of greasing, closely cover the top of the dough with plastic wrap during rising. (Waxed paper does not work as well as plastic wrap: it softens when moist, and becomes hard to remove.)

Baking

All breads in this cook book are baked in a preheated oven. The conventional oven takes at least 15 minutes to heat, a brick oven longer. A good oven thermometer is helpful in checking the thermostat of a conventional oven; it is essential in preheating a brick oven.

The walls of a brick oven take longer to heat than metal oven walls, so allow at least 30 minutes for preheating. As they also cool more gradually, the entire baking time in a brick oven is done at the same temperature.

The flavorful, crisp bottom crust that is the result of hearth baking can be made only in a brick oven, but your home oven can easily be adapted with lightweight firebricks, which come in a variety of sizes and shapes and can be purchased from any building supply company where fireplace materials are sold. Measure your oven, and buy enough bricks to cover one shelf, leaving at least 1" at each side to allow the heat to rise. To arrange the bricks, place the shelf in the lowest position. In an electric stove, this will be just above the heating coils. In a gas stove, remove the oven floor before setting the bricks on the bottom shelf.

Bake bread or rolls directly on the bricks. A baker uses a long-handled wooden shovel to slide his bread into the deep brick oven. In a home

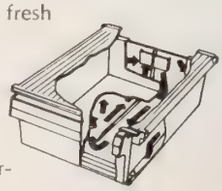
The smallest refrigerator we make is in the big refrigerator we make.



You put meat in it, but that's the only similarity between our meat keeper and everyone else's. Amana's meat keeper is really a "refrigerator within a refrigerator."

Because it refrigerates while it stores. Lets you keep meat without spoiling, twice as long as ordinary meat keepers.

This meat keeper has a special cold control of its own. You can keep temperature as much as 10° colder than the rest of the refrigerator...perfect for fresh meat storage.



A separate jet of cold air surrounds the meat keeper pan, to cradle it in a blanket of cold (but no air blows directly on the meat itself.) This way, your meat stays fresh and flavorful longer.

Our "little refrigerator" is a bonus you get with our big refrigerators. Like the new 16.7 cubic foot freezer-at-the-top model (at right) and 22.3 cubic foot side-by-side (at left).

Just check these features: Fast freeze shelf; independent cold controls for both refrigerator and freezer compartments (set one without ing the other); adjustable cantil shelves*; butter conditioner; po crispers plus Amana's exclusiv chip, washable, acrylic-enamel And Free-O'-Frost, too.

Whew!

How come no other ma so many features? No other knows refrigeration like Amana. yourself at your Amana dealer.

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Backed by a century-old tradition of fine craftsmanship.



Only 35¾" wide



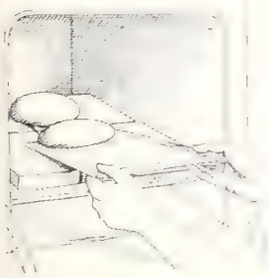
Only 32" wide

*Pat. Pend

oven, you can use an open-ended [illegible]. Grease the pan well and coat it liberally with cornmeal before the shaped loaf is set upon it for the last rising, and it will slide off easily. Use a separate cookie sheet for each loaf. Brush accumulated cornmeal from the bricks after each baking.

Breads should be baked as near to the center of a conventional oven as possible, and if the back of your oven is hotter than the front, you will need to shift loaves during baking to make them rise and brown evenly. If you are making an exceptionally tall or long loaf, measure your oven before you start, to be certain that you will have enough room. The risen loaf should be at least 2" away from any wall to ensure uniform baking.

The top crust of a loaf of bread may be shiny, pale, a rich brown, soft, or crisp, depending upon what you brush it with. For a shiny crust, brush top with whole egg, egg yolk, or egg white, usually slightly beaten with 1 tablespoon of water per egg. Whole eggs produce a nicely browned crust; egg yolk makes the crust darker brown and shiny; egg whites give it a pale gloss. For a soft crust, brush the loaf with melted butter before, and again after, baking. For a crisp top crust, fill the oven with steam during baking by placing a pan of boiling water on the lower shelf.



For brick-oven baking, line lowest shelf with firebricks, slide bread onto them from open-end cookie sheet, greased and liberally coated with cornmeal.

Freezing

Breads can be successfully frozen after baking, but do not keep them more than three months, and be sure that the wrapping is completely airtight. Use only the best freezer-wrap paper and carefully exclude all air from the packages by sealing edges and ends with freezer tape.

Breads should be frozen as soon as they have baked and cooled, in order to preserve as much of their flavor as possible. Even when carefully wrapped, quickly frozen, and with their moisture content protected from the air, the thawed product will taste, at best, like day-old bread, for almost all breads are at their best when they have just come, freshly baked, from the oven. Exceptions are the heavily fruited types which tend to improve in flavor when the essential oils of their raisins, citron, lemon, and orange peels have permeated them. A rich loaf from the freezer will taste fresher than a plain loaf. Both, however, are improved if they are freshened in the oven.

The moisture content of any loaf, plain or rich, must be protected during the freshening process. Wrap sweet breads or breads with soft crusts in aluminum foil, but do not quite seal the foil around the loaf. If the sweet bread is to be iced, do this after, not before, it is reheated.

Loaves with crisp crusts require a different freshening treatment. They can be moistened by passing them quickly through a stream of hot water flowing from the faucet. Immediately after moistening, place them directly on the wire shelf of a hot oven, without a pan. As soon as the crust dries, remove and cool the loaves. This same process freshens slightly stale or dry bread or rolls quite successfully, as long as the loaves have not been cut.

Kneading Bread

[illegible] pressure and direction of your hands when kneading the dough. The shaping should be done with the greatest possible economy of motion, since overworking of the dough can make the bread tough. The principal kneading of almost all breads is done when the ingredients are first combined, and subsequent periods of rising not only tend to make the dough light, but also give the gluten a rest so that it may lose some of its rubberiness.

The first kneading, which develops the elasticity of the gluten and gives the bread its chewy texture, is a job that requires muscle. The dough must be pushed, pommeled, stretched, and folded until it is thoroughly homogenized and the gluten has reached a rubbery peak. To knead the dough, push it away from you and into the bread board with the heels of your hands, your arms at a 45° angle to the board. Half-a-dozen such pushes will cause a stiff dough to elongate across the board. Give dough a quarter turn clockwise, fold it, and start the kneading process over again.

A few breads are made with a dough so soft that it will not hold its shape and remains sticky throughout the kneading. Such a dough may be kneaded either in the mixing bowl or on a board. It should be stretched and kneaded until it becomes elastic enough to leave your hand almost clean when you pull it suddenly out of the dough.

After dough has been vigorously kneaded, it tends to snap back into a round form from any shape you try to make. If you intend to make fancy designs, knead the dough, allow it to rise and rest, punch it down, and allow it to rise and rest again. The manipulation involved in making the shapes is sufficient to break down any large bubbles in the dough, and further kneading is not only unnecessary, it makes the dough much harder to shape.

Shaping Bread

For a long loaf, knead the dough gently but firmly away from you, cupping your hands over the top of the loaf and moving them along to exert pressure on the thickest part of the mass. When the loaf is long enough, point the ends by rolling the whole loaf away from you with your hands over the ends, your fingers outstretched and flat. If you prefer to round the ends, cup your hands around the ends of the loaf for the last three or four kneadings.

To make a large round loaf, cup your hands around the sides of the dough as you knead until it forms a round ball.

Small round forms of 1" or less in diameter can be made by rolling the dough between the palms of your hands. If the dough is very stiff, cracks and folds sometimes develop. Spank the mass gently until the cracks disappear. Medium-sized round forms—those more than 1" in diameter, but smaller than a loaf—may be made by holding the dough in your hand and folding the edges under until the top is perfectly smooth and round. Use the last method for forming the tops of bread mushrooms (see page 171).

To form a ring, you can take a long loaf and bend it to join the ends, but the joint usually does not seal well and the loaf bakes crookedly. A more perfect ring starts with a round loaf shape. The shaping procedure is much like that used by a potter when he starts to make a pot on his wheel.

First shape the dough to form a flattened ball. During the entire balance of the operation this ball should be kept moving in a circular motion, as if it were on a wheel, to prevent it sticking to the board. Turning the dough between [illegible] gradually [illegible] with your thumbs toward the center of the ball to make a well. Continue to press and turn until your thumbs touch the board and go through the dough to make a hole. Now put the fingers of your left hand into the hole, and support the dough on the outside with the fingers of your right hand as you continue to turn. Press both the inside and outside of the ring as you go to enlarge the hole. Make the opening at least twice as large as you will want it when the loaf is baked, because in rising the dough will swell much more toward the center than toward the outside of the loaf.

A ring loaf may be baked on a cookie sheet, on a pizza pan, or in a funnel tin or ring mold.

To make a rope [illegible] cylindrical, then place it on a floured board, and with your fingers outstretched and palms flat, roll it toward you, moving your hands apart as you roll. Certain loaves and many bread-on-bread decorations are made by coiling, braiding, knotting, or massing and twisting long ropes of dough. Very thin ropes to be used for stems, etc., can be made more even by finishing them under a flat tool, such as a pancake-turner.

BRAIDED BREAD

High on the list of traditional and festive breads come the braided breads—the Jewish *challah*, the Italian or Greek Easter breads with colored hard-cooked eggs tucked in the folds, the Scandinavian Christmas breads, and the star-shaped Swiss Christmas bread. Braids are made from ropes of dough, and once you have the techniques of braiding, from a simple 3-strand to a more complex 8-strand, at your fingertips, you can make up simple braided loaves and rolls or, more adventurously, experiment with the braids, piling them in varying sizes on top of one another or shaping them around the outside of a mold before baking so that they form baskets or compotes for buffet party tables.

TO MAKE A ONE-STRAND BRAID



1. Using a little over half of long bread rope, make bend, and form large loop.



2. Pull long end through, making knot.

3. Twist open end of loop to form figure eight, pull long end through upper half of loop from underneath.





4. Tuck in loose ends to get braided loaf.



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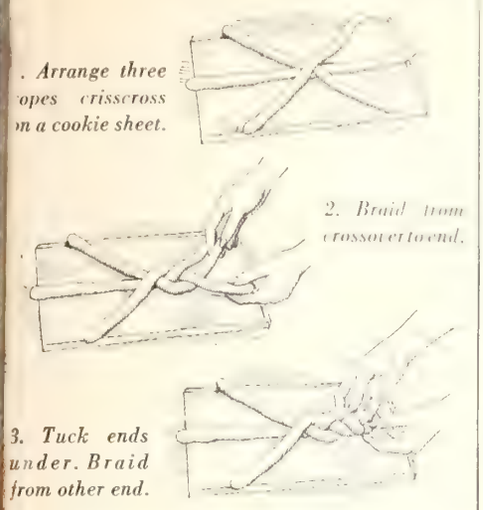
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TO MAKE A THREE-STRAND BRAID



. Arrange three opes crisscross n a cookie sheet.

2. Braid from crossover to end.

3. Tuck ends under. Braid from other end.

Braiding

For a one-strand braid, shape a rope 3½ times as long as you want the finished loaf to be. Using a little more than half the rope, make a bend and form a large loop. Pull the long end through the loop to make a simple knot. Turn over the open half of the loop, to form a figure-8, and carry the long end through the upper part from underneath. Ease the tension in any part of the rope that was unduly stretched.

For a three-strand braid, shape three ropes, each 1½ times as long as you want to make the completed braid. Lay one of them lengthwise on a cookie sheet and place the other two across it at 60° angles. Braid from the crossover to the end, and tuck the ends of the ropes under the braid. Turn the pan, and repeat at the other end. If you wish to make a braided ring, bring the ends of the braid together and weave the ends, finishing each end underneath the braid.

For a five-strand braid, make five ropes of any desired length, but no more than ¾" thick. Lay them on the bread board, joining the ends farthest from you and radiating the near ends, like marks on a sundial. Number their positions, 1 to 5. Each time a strand is moved, push the others along to occupy all five positions. Thus, if 1 is moved over 3, 2 moves into the number 1 position, 3 into number 2 position, and 1 is now number 3. The moves in weaving a five-strand braid are: 2 over 3, 5 over 2, 1 over 3. Repeat this sequence until braid is completed, and join ends.

For an eight-strand braid, make eight ropes, and join farthest ends as for the five-strand braid. The same rules apply here as in the previous braid, except that some moves go through two positions. The first move, which is not repeated, is 8 under 7 and over 1. Then 2 under 3 and over 8, 1 over 4, 7 under 6 and over 1, 8 over 5. Repeat these four moves to the end of the braid, and join ends.

Challah

1 tablespoon salt
1 tablespoon sugar
2 packages dry yeast
2¼ cups warm water
8 cups sifted flour
2 tablespoons salad oil
2 eggs, slightly beaten
Egg wash (1 egg yolk mixed with 1 tablespoon water)
Poppy seeds

Put the salt, sugar, and yeast in a 3-quart bowl and dissolve in water comfortably hot to the hand. Stir in 2 cups of the flour and stand the bowl in a warm place until the mixture is light and lively, about 1½ hours. Add the oil, eggs, and the balance of the flour and turn out on a floured board to knead. This should be a fairly stiff dough, sticky when first kneaded, but quickly working up into a manageable mass that needs no additional flour on the board. Return to bowl, cover with plastic wrap, and allow to rise until double, about 1½ hours. Punch down, and allow to rise again. Turn out on a floured board and divide the dough to make two loaves.

Professional bakers braid challah in a multiple-strand braid of 5, 6, or 8 strands. This recipe uses the easiest form made with two three-strand braids, a small one piled on top of a larger one.

Divide the dough for one loaf into four equal parts. Take three parts and form each one into a rope about 15" long, slightly tapered at the ends. Braid them according to directions for a three-strand braid and arrange on a baking sheet, ends tucked under.

Divide the fourth part into three equal sections, and form each section into tapered 15" ropes. Braid these smaller ropes in the same way. Press the edge of your hand into the center of the first braid, creasing it slightly from end to end. Lay the small braid into the depression in the large one, and tuck all ends under. If the braids were perfectly uniform from end to end, with no undue tension at any point, the second braid will remain exactly on top of the first. If the lower braid was somewhat uneven, it will rise unevenly and may tip the small braid off on one side or the other.

Allow the braided loaves to rise for about 45 minutes, or until doubled. Brush them with egg wash, and sprinkle with poppy seeds. Bake in a preheated 425° oven for 15 minutes; reduce heat to 350° and bake 45 minutes longer.

SHAPED AND SCULPTURED BREADS

The art of decorating and shaping bread is almost akin to sculpture, with the dough your clay. Some of the most delightful (although not so edible) festive and wedding breads are those decorated with applied bread-on-bread decorations of raised designs or three-dimensional figures of birds, flowers, fruit, leaves. The techniques are not as difficult as you might imagine. Applied decorations can be cut or shaped from thin sheets of bread dough, moistened with water, and attached to a plain loaf. The three-dimensional figures mostly start with a ball or rope of dough which is then flattened, molded, or twisted with the hands into the desired shape. Once you have mastered the art of working with dough, you can invent your own decorations.

Ukrainian Paska

3 tablespoons plus 1 teaspoon sugar
½ package dry yeast
½ cup warm water
1½ cups lukewarm milk
8 cups flour, sifted
3 eggs, slightly beaten
¼ cup melted butter
1½ teaspoons salt
1 egg beaten with 1 tablespoon water

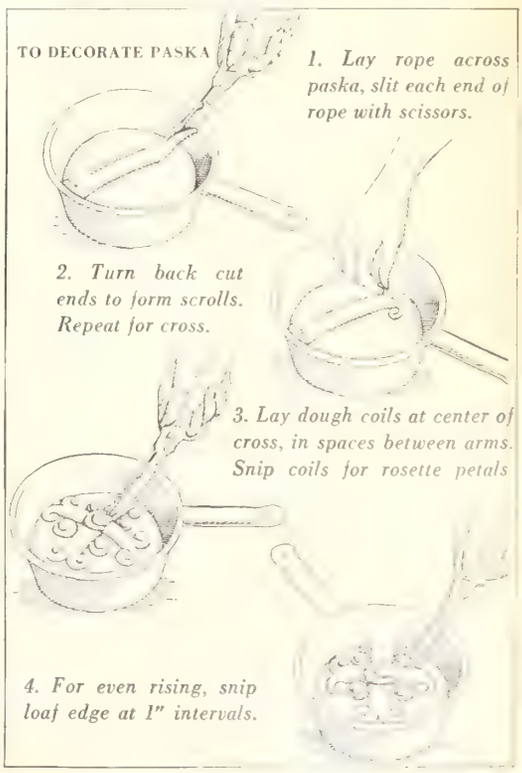
Put the 1 teaspoon of sugar and the yeast in a 3-quart bowl and dissolve in water comfortably hot to the hand. Stir in the milk and 2½ cups of the flour. Allow to rise in a warm place until light and bubbly, about an hour. Then add the eggs, the 3 tablespoons of sugar, butter, salt, and 5 cups of the flour. Turn out on a lightly floured board and knead until elastic. Divide the dough into two portions, ⅓ in one portion (this will be used for ornamenting the loaves) and ⅔ in the other. Return the larger portion to the bowl, cover it with plastic wrap, and set it to rise in a warm place. Spread the remaining flour on the board and knead as much of it into the smaller section as is necessary to make a very stiff dough. Set this to rise in a second bowl, closely covered with plastic wrap. When the two doughs have risen to double their size, punch them down and allow them to rise again.

Turn the larger portion of dough out on a board and shape into one large or two small loaves. This amount of dough fills one deep 10" or two smaller round pans. (Saucepans with metal handles are good substitutes.) Allow the loaves to rise about halfway before decorating the tops.

Paska is a traditional Easter bread so the decoration is always a cross or a fancy variation on the cross shape. Most of the variations take the form of scrolls on the ends of the cross arms, or crossed braids, or crosses embellished with rosettes, birds, or flowers. To make a scrolled cross, form two ropes each a little longer than the diameter of the paska pan. Lay them in place across the half-risen loaf. With scissors, slit each end of each rope, turning back the ends as you cut them to form scrolls. For the rosettes, make five small ropes, each about 4" long and ¼" thick. Coil each one, and place one at the center of the cross and one in each space between the arms. With scissors, snip the tops of the coils at about ¼" intervals to make the rosette petals. To ensure even rising of the loaf in the oven, snip small gashes at regular 1" intervals around the edge of the loaf, as close to the pan as possible.

Allow the decorated loaf to rise only slightly —too much rising will spoil the decoration. Bake for 15 minutes in a preheated 425° oven. Remove from the oven and brush with the egg wash. Reduce heat to 350°, return to the oven and bake 45–60 minutes more. The time will depend upon whether the loaves are large or small. The bread will shrink from the pan when finished. Watch the loaves while they finish baking, the high spots on the decoration may become too brown. When they have browned enough, cover the finished portions only with foil to prevent scorching.

TO DECORATE PASKA



1. Lay rope across paska, slit each end of rope with scissors.

2. Turn back cut ends to form scrolls. Repeat for cross.

3. Lay dough coils at center of cross, in spaces between arms. Snip coils for rosette petals

4. For even rising, snip loaf edge at 1" intervals.

Harvest Loaf

Until quite recently it was the custom in some European countries to set aside the last sheaf of wheat cut in the field to make the harvest loaf. This loaf was intricately decorated, and displayed at the harvest festival both to celebrate the crop and to honor the deity of the grains. After the festival, the loaf was usually kept as a decoration, and since it was seldom eaten, it mattered little whether it was somewhat dry and tough. The following dough can be used for plaque shapes such as the harvest loaf, a sunburst, a Valentine heart, or for bread figures and other shapes of your devising. It is important when working with this dough to keep it, except for the portion being shaped, closely covered to prevent it drying out. Leftover dough can be formed into round or long rolls or loaves and baked in the brick oven at 425°, with or without steam, depending on whether you want the crust to be crisp or not.

1 *teaspoon salt*
2 *cups warm water*
1 *package dry yeast*
7 *cups sifted flour*
2 *tablespoons melted shortening*
1 *egg beaten with* 1 *tablespoon water*

Put the salt in a 3-quart bowl and dissolve in water comfortably hot to the hand. Sprinkle yeast over the surface. When dissolved, add 2 cups of the flour and allow to rise in a warm place until bubbly, about 1 hour.

Add the balance of the flour and the shortening, and knead until very smooth and elastic. This will be a very stiff dough. Put in bowl, cover closely with plastic wrap, and allow to rise in a warm place until doubled, about 1½ hours. Remove the covering and punch down. Cover again, and allow to rise once more, about 1 hour. At the end of this period the dough will be ready to shape.

To make a harvest loaf or plaque, roll out rested dough ¼" thick. Transfer the dough to a greased cookie sheet. Lay an inverted floured plate on it and cut around the plate with a sharp knife. Remove the excess dough and the plate. Set aside to rise at room temperature while you prepare the decorations from excess dough. Make all the pieces for your design before you apply any of them to the loaf. As each piece is formed, put on a plate and cover with plastic wrap to prevent drying. When all are ready, assemble the composition, moistening either the loaf or the pieces with water to make them stick. Immediately place the completed loaf in a preheated 425° oven. After 10 minutes in the oven, the surface should be dry and set. Take loaf from the oven, and carefully brush the surface with the egg wash. Return it to the oven and continue baking until sufficiently brown, about 20 minutes.

Harvest Loaf Decorations

Leaves: Roll sheet of dough ⅛" thick. Cut out leaf shapes with a sharp knife or leaf cutter. To apply leaves, moisten the undersides with a drop of water and lay them on the loaf. Press them into place and mark the center veins at the same time by making a dent with the back of a knife blade.

Wheat: Make wheat stems according to directions for ropes, rolling each stem about ⅛" thick. To assemble the sheaf, pile moistened stems on top of each other, and bind together with a small dough band or braid. Form wheat heads like leaves, but press them into firm contact with the loaf by marking a herringbone pattern in each head with a sharp, pointed knife. Position heads after the stems have been put on the plaque, allowing some of them to overlap.

Fruit: Roll dough between your palms into balls of the required size. Flatten or elongate each one to represent a particular fruit. Moisten its underside to make it stick and place it on the loaf. Cut a sharp hole with a pointed knife to represent the blossom end. Add stems and leaves. Grapes may be made by forming a cluster of marble-size balls. Give each bunch a grape leaf, a stem, and a tendril, made by spiraling a thin stem.

Sunburst

Grease the flat bottom of a 12" pizza pan, but not the rim. Roll a sheet of harvest-loaf dough ⅛" thick and large enough to cover the pan. Trim it to fit within the rim. Invert a floured 8" plate in the center of the pan and, with scissors, snip the dough from the inside edge of the pan up to the plate at ½" intervals. As each segment is cut, twist it over in one complete turn and press its end to the rim of the pan. Remove the plate. For the sun's eyeballs, roll two round dough balls about ¾" in diameter, and point them at each end. Place them about 1½" apart in the center of the dough plaque. To make eyelids, cut two 2" ellipses from a ⅛"-thick sheet of dough. With a knife blade, press the upper edge of each lid to make it thin. Moisten the thin edge and set the eyelid in place. Press and moisten the top of the joint to blend it into the plaque. Make a tapered rope about 3/16" thick at the center and about 4½" long. Place it, ends curling upward in a smile, where the upper lip would be. Moisten and press the upper edge into the plaque. Make a slightly thinner tapered rope about 3" long, moisten and press it into place for the lower lip. Put the completed plaque immediately into a preheated 425° oven. After the dough is set (about 10 minutes), brush the entire top with egg wash. Return to the oven to brown.

TO MAKE SUNBURST



1. Lay dough on pizza pan, plate in center. Snip uncovered dough at ½" intervals, twisting strips.



2. Remove plate. Make eyes, lids from dough balls, strips.



3. Make thin tapered ropes for two lips, press into place for mouth.



Bread hearts, newly minted from the oven, make an enchanting centerpiece for a Valentine's Day, engagement, or anniversary party. The hearts (to be looked at, then taken home as souvenirs) are heaped on a cutting basket tied with a flourish of red ribbon, ringed with coeur à la crème baskets filled with ripe strawberries, to eat with powdered sugar as dessert.

Valentine Heart

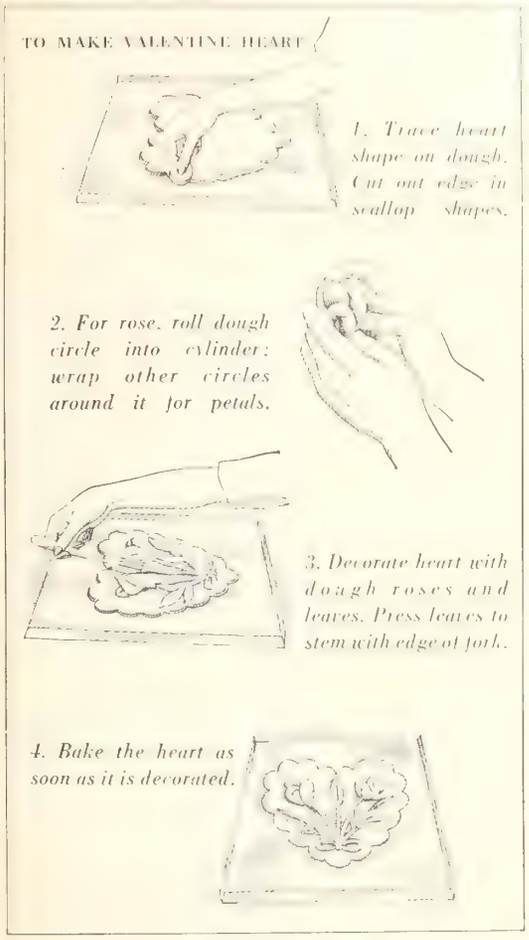
Make a heart-shaped paper pattern about 9" to 10" across, and 9" to 10" high. Roll harvest-loaf dough ⅛" thick and a little larger than the pattern. Lay on baking sheet and lightly trace the heart pattern on it with a dull edge that will not cut the dough. Using a cutter about 1½" in diameter (a cap from a gallon bottle is good for this purpose), cut scallops just within the heart outline, removing excess dough as you cut. Cover the heart with plastic wrap and allow it to stand at room temperature while you make the stems, roses, and leaves, putting them on a plate covered with plastic wrap until all are made. To assemble the valentine, moisten each decoration before positioning—a small amount of water on a fingertip is sufficient, if you use too much, it will tend to make the decoration lose its form in baking. After the decorations have been added, bake the valentine immediately in a preheated 425° oven. Bake for 10 minutes or until the top of the dough is dry and partly set, then brush with egg wash. Return to the oven until brown.

Valentine Decorations

Stems: Make 5 ropes ⅛" to 3/16" thick and 4" or 5" long. Place the stems on the heart first, and make a bowknot of the same size rope.

Roses: For each rose, cut 4 circles from a sheet of dough ⅛" thick. Moisten the bottom half of one of the circles, and roll it into a tight cylinder, pinching the bottom to make it stick. Moisten the outside bottom edge of the cylinder and wrap another circle around it, leaving the top edge of the second circle free. Turn the bud around, and repeat with a third circle on the other side. Turn again, and add the fourth circle. Bend back the free top edges slightly, like the curling petals of an unfolding bud. Press the bottom portion of the bud firmly together, moisten the back, and press it into the top of one of the stems on the heart.

Leaves: Cut three or five elliptical pieces each 1½" long, for each compound rose leaf. With the tines of a fork, prick indentations along the edge of each leaflet. Moisten the back of the leaflet, lay it on the stem, and press it into place with the edge of a fork or the back of a knife, marking the midrib at the same time.



Bread Figures

To make a bread girl, roll three graduated balls of harvest-loaf dough for the head, bodice, and skirt. Flatten balls and position on a greased cookie sheet, moistening surfaces where they meet. Make ropes of the correct length for arms, small balls for feet and eyes. Use an applied flat bit of dough marked with fork tines for hair, and very small ropes for the mouth, lines, and lacing of bodice. Embellish with buttons, bows, apron, or whatever you like. A bread man can be made in the same manner, but with legs of shaped ropes, a hat or pitcher ears.

Kipfel Dough

This dough, which is more flavorful than the harvest-loaf dough, is good for sculptured forms such as doves, frogs, owls, fish, and many animals. If you use it for forms, take care not to brush with butter any parts that you want to stick together. Tops may be brushed with butter or with a whole egg beaten with 1 tablespoon water, before baking.

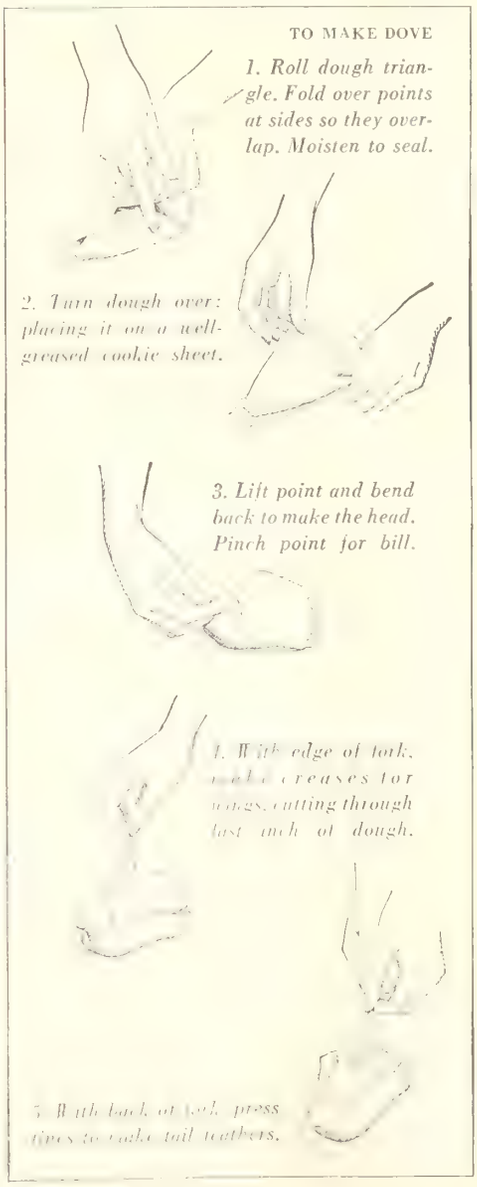
¼ cup warm water
1 package dry yeast
1 cup milk
6 tablespoons butter
1 teaspoon salt
1 tablespoon sugar
4 cups sifted flour

Put the water in a 3-quart bowl and sprinkle the yeast on top. While the yeast softens, heat the milk with the butter until the butter melts. Add [illegible] and, when the milk is cool enough, the yeast. Stir in 1½ cups of flour, and allow to rise in a warm place until light and bubbly, about 1 hour.

Add the balance of the flour and turn out on a floured board. Knead for 1 minute. Return to bowl and cover closely with plastic wrap. Allow to rise until double.

Dove

Start with a ball of kipfel dough about the size of a large egg. Roll out with a rolling pin to form a triangle about 8" on the longest side and about 5½" deep. This should give you a sheet about ¼" to ½" thick. Do *not* cut to shape—make the triangle entirely by rolling. Fold over each of the points adjoining the long side so that they overlap, moistening the inside of the last edge to seal. Lift the resulting wedge-shaped figure and turn it over, placing it on a greased cookie sheet. The point of the wedge-shaped section will be the dove's head. Lift the head, pinching the point to make the bill and bending the neck back over the body about 1½" behind the point. Moisten the dough in the crease, and press the head into place, still holding it by the bill. With the edge of a fork, crease the back sharply to mark the wings, cutting entirely through the last inch of the dough to free the wing tips. With the back of the fork press tines down to make a feather pattern on the dove's tail. Brush the dove with a mixture of 1 egg beaten with 1 tablespoon water and bake immediately in a preheated 450° oven until browned all over, about 20–25 minutes.



Owl

Take a tablespoon of kipfel dough, and roll between your palms into a pear-shaped ball. Place it on a greased cookie sheet, and flatten it with the heel of your hand. Pinch two ears at the top of the small end, and two feet at the bottom of the large end. With the tines of a fork, prick a pattern to indicate feathers piercing almost through the dough to the cookie sheet. Press two hollows with your fingertips to make the eye sockets, and fill them with moistened ¼" balls of dough. Brush with a whole egg beaten with 1 tablespoon of water, and bake immediately in a preheated 450° oven until brown.



Fantasy centerpiece for a children's party: a twig tree laden with solemn owls and fluttering doves, both made from bread (owls are attached with strong glue, doves with ribbon). Forest floor sprouts bread mushrooms, a carpet of parsley moss, paths of pebble candies. Bread initials are take-home favors.

Breadstick Dough Mushrooms

1 package dry yeast
⅓ cup warm water
2 cups sifted flour
¼ cup milk
1 teaspoon sugar
1 teaspoon salt
3 tablespoons melted butter

Put yeast in a 3-quart bowl and soften in water comfortably hot to the hand. Stir in 1 cup of the flour and knead until smooth on a lightly floured board. Return to the bowl, cover closely with plastic wrap, and allow to rise in a warm place until doubled, about 1 hour.

Combine the rest of the ingredients and knead lightly on a floured board until smooth. Add the yeast dough, and knead the two together until they are thoroughly blended. Return to the bowl, cover, and allow to rise until doubled. Punch down and allow to rise again.

Divide the dough into 24 pieces. Roll 6 of the pieces under the hands, making ropes about the size of pencils. Cut each stick into 3. Place on buttered baking sheets about 1" apart. Form the remaining 18 pieces into round balls by tucking the edges under the chunks of dough until the tops are perfectly smooth. Place them 2" apart on cookie sheets. Brush sticks and tops of balls with milk, allow to rise again. Bake sticks in a preheated 425° oven for 10 to 15 minutes, or until crisp and golden, and the balls in a 450° oven for 15 minutes. As soon as they come from the oven, make a small round hole in the bottom of each round roll and insert a breadstick into it.

Italian Bread

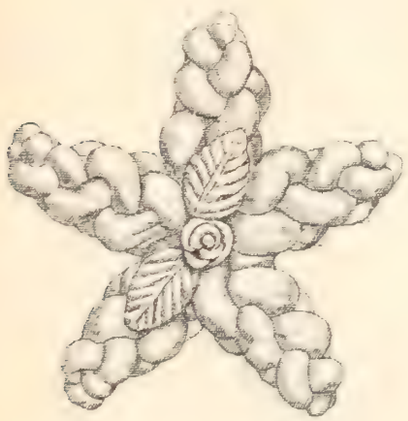
2 cups warm water
1 tablespoon salt
1 teaspoon sugar
2 packages dry yeast
6½ cups sifted flour

Pour the water into a 3-quart mixing bowl. Add salt and sugar, and sprinkle yeast over the surface of the water. When dissolved, stir in 2 cups of the flour and allow to rise in a warm place until bubbly, about 1 hour.

Add the balance of the flour and turn out on a floured board. Knead until smooth, and until the dough no longer sticks to the board or your hands. Return to the bowl, cover with plastic wrap, and allow to rise in a warm place until doubled. Punch down and allow to rise again.

Divide the dough in half, and shape in 2 long or 2 round loaves. Put each loaf on a greased cookie sheet strewn with cornmeal, and allow to rise. Five minutes before it is ready for the brick oven, slash the tops of the loaves—round loaves in an X-pattern, long loaves diagonally at 4″ intervals. Slide the loaves off onto firebricks preheated to 425°. Bake for 35–45 minutes, depending upon thickness of the loaves.

The loaves may be baked with a pot of boiling water in the oven for true Italian bread crispness. Another way, used by French and Italian bakers to get a crisp crust, is to perform the entire shaping operation with water. This is a difficult feat for the amateur because each loaf must be shaped with the least amount of handling. If you want to try it, a tile table or stone slab is the best surface on which to work. Flow water over it, wet your hands, and dip the dough briefly in water before shaping. Italian dough is also good for making braided shapes.



Star-shaped bread is a delightful change for a buffet meal, breaks easily into sections. This Swiss Christmas bread is braided, but star can also be baked from miniature Italian loaves joined in the center by a tiny round loaf.

DECORATIVE FRUIT BREADS

While the doughs in the previous recipes have been simple, straightforward, and malleable, there is another category of festive breads especially suitable for birthdays, anniversaries, weddings, and any occasion when they might, in fact, be called on to replace the conventional cake. These are the luscious rich fruit breads. While they do not lend themselves to shaping with the hands, they can be baked in molds that give them form, glazed, and decorated before or after baking. One of the most famous of these is the Italian panettone, which we show on page 161 tiered and decorated for a wedding breakfast.

Panettone

Italian panettone, like American coffeecake, may be made with a slightly sweetened bread dough, or it may be very rich and heavily fruited like the one below. At Christmas the Italians bake their *Panettone di Natale*, one of the richer versions.

2 packages dry yeast
½ cup warm milk
8 cups sifted flour
¾ pound butter
1 cup sugar
3 egg yolks
6 eggs
1 teaspoon vanilla
1 cup black seedless raisins
1 cup white raisins
2 cups mixed candied fruit
Sliced blanched almonds

Soften the yeast in the warm milk in a 3-quart bowl and add ½ cup of the flour. Stand in a warm place until the sponge is light and lively, about 1 hour. Cream the butter and sugar until light in the large bowl of the electric mixer. Beat in the egg yolks and whole eggs, one at a time, and the vanilla. Add the yeast sponge and 3 cups of the flour, and beat at low speed for 5 minutes. Stir in the fruit by hand, then 3½ more cups of flour. Turn out on a board spread with the remaining cup of flour, and knead in as much of it as is necessary to make the dough leave the board clean. Return to the bowl, cover with plastic wrap, and allow to rise in a warm place until double, about 3 or 4 hours.

Butter two 9″ ring molds, Turk's-head molds, fluted molds, or turret molds. Arrange slices of almonds in a pattern within the molds. Divide the dough, and shape to fit the molds. Allow to rise until double, about 2 hours.

Bake in a preheated 425° oven for 10 minutes, then reduce the heat to 350° and continue to bake for 35–50 minutes longer, depending upon the size and shape of the loaf.

Meanwhile make a glaze by mixing 2 tablespoons melted butter, 2 tablespoons brandy, 2–3 tablespoons heavy cream and 2 cups sifted confectioners' sugar until smooth. As soon as loaves come from the oven, coat them with the glaze and decorate with candied fruits and nuts if desired.

Pain d'Epice

Prunes, candied cherries, canned pineapple to decorate fluted mold
3 tablespoons butter
¾ cup dark brown sugar
1 egg plus 1 egg yolk
¾ cup brown corn syrup
¾ cup strong black coffee
1½ teaspoons cinnamon
1½ teaspoons soda
¾ teaspoon salt
5 cups sifted flour
2 cups mixed chopped raisins, currants, and almonds

Soak the prunes overnight. In the morning remove the pits, being careful not to spoil the shape of the prunes. Arrange prunes, cherries, and pineapple in a well-buttered fluted 3-quart mold, filling the hollows in the bottom of the pan with the fruit.

Blend the butter and brown sugar in the large bowl of the electric mixer. Add the egg and egg yolk and beat until light. Mix the corn syrup and the coffee in another bowl. Mix and sift the cinnamon, soda, and salt with 4¾ cups of the flour. Mix the chopped fruits and nuts with the remaining ¼ cup flour. Add the sifted dry ingredients to the egg mixture alternately with the liquids. When thoroughly blended, fold in the raisin-nut mixture. Spoon the batter carefully into the prepared pan. Bake in a preheated 325° oven for about 1¼–1½ hours, or until the bread shrinks from the sides of the pan.

Kulich

Kulich is a traditional Russian Easter bread, baked in a tall cylindrical loaf. In Russia, the initials XV (the first letters of words meaning "Christ is risen") were incised in the top of the loaf. You may decorate your cake with initials, if you wish, or follow instructions for decorating the top with a flower.

¾ cup warm milk
1½ packages dry yeast
½ cup sugar
½ cup melted butter
½ teaspoon vanilla
¼ teaspoon ground cardamom
Grated zest of ½ lemon
Pinch of saffron
½ teaspoon salt
3 egg yolks, slightly beaten
4½ cups sifted flour
½ cup blanched sliced almonds
½ cup mixed candied fruits
¾ cup confectioners' sugar
1 tablespoon lemon juice
Cherries, nuts, etc., for decoration

Put milk in a 3-quart bowl and sprinkle yeast over it. When the yeast dissolves, add the sugar, butter, vanilla, cardamom, lemon zest, saffron, salt, and egg yolks. Remove ¼ cup of this mixture, and knead into it ½ cup of the flour. Put this portion, which will be used to make the flower for the top of the loaf, into a small bowl. Cover it closely with plastic wrap, and set it in a warm place to rise. Add the nuts and fruit to the balance of the liquid, and gradually stir in the rest of the flour. Turn out on a floured board and knead until elastic. Return to the bowl, and cover closely with plastic wrap. When the two doughs have doubled, about 1½ hours, punch them down and allow them to rise again.

Grease a 2-pound coffee can or other tall container. The utensil should be tall enough (or be built up with an aluminum foil collar) to hold a little more that 2 quarts. However, the height of your oven may be a limiting factor; don't make the loaf higher than the oven.

Make a cylinder of the fruited dough, and slip it into the greased pan. Push it down to fill the corners, and flatten the top. Make a flattened ball of the plain dough, its diameter 1½″–2″ less than the diameter of the pan. With scissors, snip 5 equally spaced cuts in the edge of the ball, each cut extending almost to the center. Place the ball on top of the loaf. With thumbs and forefingers, pinch both edges of each petal, turning the corners outward and making a depression inside each corner. Finally, push a deep depression in the center of the flower.

Allow the dough to rise until doubled. Bake 34–45 minutes in a preheated 350° oven. Allow to cool for 10 minutes before turning out of the container. When cool, cover the top with a glaze made of the confectioners' sugar and lemon juice. Decorate the top with cherries, whole almonds, etc. This loaf is sliced in rounds, starting with the bottom and working up to the decorated top.

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H&G's gourmet's guide



Quick Gourmet Recipe of the Month

Jellied Orange Consommé

2 envelopes (2 tablespoons) unflavored gelatin
3 cups rich chicken broth
3 cups strained orange juice
2 cloves
1 orange, thinly sliced

Soften the gelatin in ¼ cup cold water. Heat the chicken broth, orange juice, and cloves. Add the softened gelatin and stir until dissolved. Remove the cloves. Chill until firm. Break up the jellied soup with a fork and serve in bouillon cups. Garnish each cup with orange slices. Serves 6.
Variation: For hot orange consommé, omit the gelatin.

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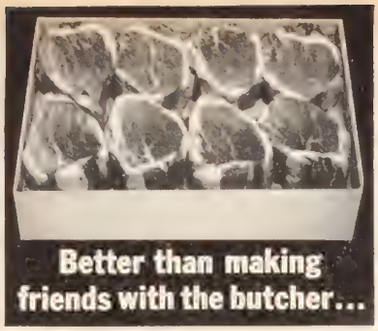
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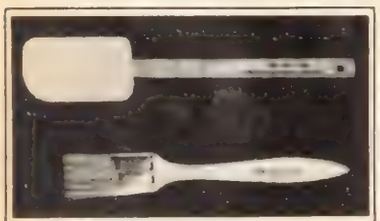
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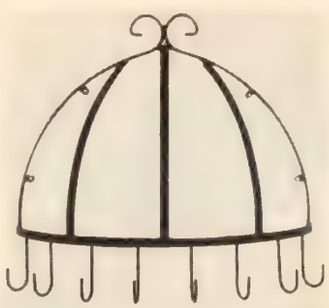


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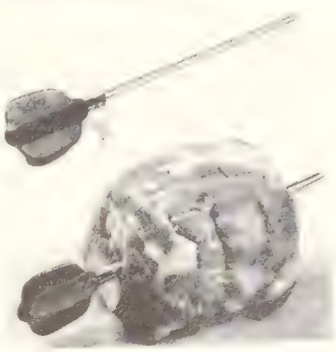
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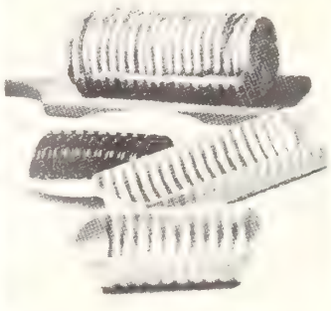
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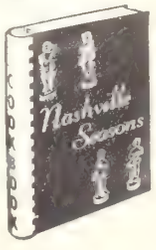
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THE PACKABLE KITCHEN

Page 136:

Wall paneling, Weldwood "Surfwood," 4′ x 8′ panel, $13.50; Micarta countertop, U. S. Plywood. Paneling attached to walls with Velcro.

Cabinets, oak finish, antiqued brass hardware, adjustable shelves, Del Mar-Mengel Kitchens.

Refrigerator, walnut vinyl door; custom-made mobile cart; portable television, 12″ screen, $99.95, all by General Electric.

Table, butcher-block top, 36″ diam., 29½″ h., molded cast iron base, $110.50; Bentwood chairs, $16.95 ea., J & D Brauner, 298 Bowery, New York, N. Y., 10012

Tablecloth fabric, "Quintero" 48″ w. cotton and rayon, $2.50 yd., Penco Fabrics.

Coffeepot, "Pressure Perk" chrome on copper, walnut handle and finial, flavor-control settings, 10-cup, $38.95, Westinghouse Electric Corp.

Automatic toaster, $30, Braun Electric.

Waffle iron/sandwich toaster, Teflon-coated, $29.98, Dominion Electric.

Adjustable Hi-Low television pole stand, brass-plated, $10.95, Holiday Gifts, 7953 Raritan St., Dept. 305-B, Denver, Colo., 80221

Danish stoneware plates, $7.50 ea.; coffeepot, $20; flatware, stainless steel with teakwood handles, 6-pc. place setting, $14.75, Bonniers, Inc., 605 Madison Ave., New York. N. Y., 10022

Striped earthenware bowl, $3.50, La Cuisinière, 903 Madison Ave., New York, N. Y., 10021

Glasses, "Rustica" by Notsjoe of Finland, set of 6, $16.50, Merrill Ames, 41 E. 8th St., New York, N. Y., 10003

Covered ceramic casserole, 1½ qts., $37.50, Hammacher Schlemmer, 145 E. 57th St., New York, N. Y., 10022

Puzzles by Springbok Editions, $3.50 ea.; dart board, $10; Championship baseball game, $10, Abercrombie & Fitch, Madison Ave., at 45th St., New York, N. Y., 10036

Games attached to paneling with Velcro.

Carpeting, "Instant Turf" Herculon olefin fiber, $5.99 sq. yd., Crown Tuft Carpet Co., Inc.

Strip lighting by Lightcraft of California, subsidiary of NuTone.

Page 137:

Cabinet, oak finish, adjustable shelves, Del Mar-Mengel Kitchens.

Electric fry pan with warming tray, completely immersible, $32.95, Hoover.

Built-in Hotray, wall-mounted control panel, $67.50, Salton Ind.

Electric casserole, 2½ qt. removable inset with Teflon finish, "keep warm" setting, $21.95, Mirro Aluminum Co.

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Deluxe Toast-R-Oven, chrome-plated body, slide-out crumb tray, $34.98, General Electric.

Automatic food cooker, 3 food pans, on-off control, $29.98, General Electric.

Electric pressure cooker, Teflon interior, 6-qt. size, $33.95; Electric deep fryer, Teflon interior, 5-qt., $27.45, both by National Presto.

Page 138, *top left:*

Cabinet, oak finish, Del Mar-Mengel Kitchens.

Casserole, cast iron with porcelainized enamel finish, 5-qt., $20, Copco, Inc.

Danish stoneware covered casseroles, large, $30; small, $12.50 ea., Bonniers.

French stoneware mugs, $3 ea., 2 qt. pitcher, $8.50, La Cuisinière.

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Covered ceramic casserole, 1½ qt., $37.50, Hammacher Schlemmer.

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Bottom left:

Portable refrigerator, walnut-finish vinyl-covered door, mobile cart custom-made. General Electric.

Games from Abercrombie & Fitch.

Bottom right:

Refrigerator, "Compact 7" 34½″ h., General Electric Co.

Mobile washer-dryer, 36″ h., Maytag Co.

Custom Imperial Dishmobile, white enamel, cherry-wood top, 37″ h., Frigidaire.

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Pages 144 & 145:

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Rug, "Sembyo" nylon and Zefran, 4′3″ x 6′5″, $125, Regal Rugs, Inc.

Room divider, "Beadangles" clear plastic beads, 16c ft., Alanco Ind.

Wallcovering, Mylar silver vinyl, 48″ w., $3.50 yd., Industrial Plastics Supply Co.

High-intensity lamp, "Lytegem," $18.95, Lightolier.

Collage, "Writing" by Mary Bauermeister, from Galeria Bonino.

Mineral collection from International

Continued on page 178

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Protect and beautify your home with Anchor all-aluminum Picket fence . . . an excellent example of charming and attractive fence. Its baked-on enamel finish won't chip or rust; never needs repainting. Or, set your home off with Anchor's aluminum Ranch Rail. Anchor is the world's largest fence-maker for the home.

*Only Anchor Fence protects children, pets and property...*with such beauty and imagination



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Small-weave Modernmesh® in aluminum, steel or new Permafused®.

There's more! Anchor presents a wide variety of fences for every play, patio or pool area. In addition to Picket, Privacy and Chain Link, you may choose all-aluminum white Ranch Rail . . . or WOOD: stockade, paling, picket, post and rail. Let Anchor protect *your* family.

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Anchor Fence, 6725 Eastern Ave., Baltimore, Md. 21224

Name _____

Street _____

City _____ State _____ Zip _____

Please list fence or fences which interest you most:

Gem Corp., 15 Maiden Lane, New York, N. Y., 10038

Page 146, *top left:*

Sofa, upholstered in Naugahyde, 59″ l., $260; bar on casters, "Hell-On-Wheels," laminated plastic, opens to 66″ l., 19″ w., 22½″ h., $199; plastic "dice" tables, 17″ cu., $30 ea.; glass and steel lamp table, 24″ sq., 18½″ h., $79, all from the In Group by Kroehler.

Rug, "Desert Shadows," Caprolan nylon, 6′ x 9′, $300, Regal Rugs, Inc.

Window shade from the Calcutta Collection by Illinois Shade Co.

Stainless-steel ice bucket with wood top, 8″ h., $30, Design Research, 53 E. 57th St., New York, N. Y., 10022

Dansk teak cutting board with knife, $15, Bonniers, 605 Madison Ave., New York, N. Y., 10022

Mirrored cube boxes, $13 ea., Scarabaeus, Ltd., 223 E. 60th St., New York, N. Y., 10022

Bottom left:

Dinner plate, "Watusi" stoneware, 45-pc. set, $69.95, Block China Co.

Bottom right:

Armoire, 43″ w., 19″ d., 72″ h., $399; tuxedo sofa covered in Everfast Fabrics' "Kalua" cotton print, 88″ l., $320; high-back lounge chairs on casters, 45″ h., $164 ea.; glass and steel cocktail table, 36″ sq., 15″ h., $99, all from the In Group by Kroehler.

Rug, "Desert Shadows," Caprolan nylon, 6′ x 9′, $300, Regal Rugs, Inc.

Vertical blinds of Colony "Tontine" shade cloth. Stauffer Chemical Co.

Mercury glass lamp, pleated paper shade, 25″ h., $95, Wilmar.

Basket, $15.50, Raymor.

Ceramic ashtrays, $16 ea.; mirrored cube boxes, $13 ea., Scarabaeus Ltd.

Page 147, *top left:*

Chow table, ceramic tile top, 61½″ l., 16″ h., $200; ottomans with vinyl upholstery, 21″ sq., 12″ h., $75 ea., from the In Group by Kroehler.

Vesuviana espresso coffee maker, aluminum, 3-cup, $15.50, Design Research.

Lacquered round tray, 11½″ diam., $2.30, Azuma, 666 Lexington Ave., N. Y., 10022

Dice-shaped card box, $15, Hammacher Schlemmer, 145 E. 57th St., New York, N. Y., 10022

Mirrored cube box, $13, Scarabaeus.

Top center:

Table mats, vinyl with foam backing, 12″ x 18″, $1 ea., H. J. Stotter, Inc.

Top right:

Black and white saucer, $5; pitcher, $8.50, Raymor.

Second row left to right:

Tufted chair on casters, 39″ h., $130; matching bench, on casters, 28″ sq., 14″ h., $72, Kroehler.

Mushroom floor lamp, 56″ h., $69, Raymor.

Lacquered plates, $2.30 ea., covered bowls, $2.60 ea., Azuma.

Third row, left to right:

Glass and steel cocktail table, 36″ sq., 15″ h., $99, Kroehler.

Tray, 14″ sq., $4, Scarabaeus.

Bottom row, left to right:

Pillows, "JRM" cotton, 16″ sq., $12 ea., Scarabaeus.

Print fabric, "Baroness" 54″ w. cotton, $3.50 yd.; "Newport Stripe" 54″ w., cotton, $3.50 yd. Everfast Fabrics.

Lamp, "Ray-Glo" 6″ sq., $15.50; 9″ sq., $19.50, Raymor.

Rug, "Checkerboard" Caprolan nylon, 6′ x 9′, $225, Regal Rugs, Inc.

AREA RUGS

Page 150, *left:*

Area rug, "Harlequette" Acrilan, 9′ x 12′9″, $675, Cabin Crafts, Inc.

Page 150, *right, and page 151:*

Antique Afghan and Bokhara rugs from M. H. Nahigian Inc.*

Page 152, *top left:*

Area rug, "Flame Stitch" Arietta quality wool and nylon, 4′ x 6′, fringed ends, $59.95, Bigelow.

Top right:

Area rug, "Danish Pillow" needlepoint pillow design, handmade in Portugal, F. Schumacher & Co.*

Bottom left:

Area rug, "Regency" Fortrel and nylon, 6′ x 9′ with double-knotted fringed ends, $59.99, Aldon Rugs, Inc.

Bottom right:

Area rug, "Porteau" wool Wilton rug, with fringe, 6′10″ x 9′10″, $170, Karastan Rug Mills.

Page 153, *top:*

Area rug, "Caribe Capri" wool, designed by Pipsan Saarinen Swanson, 4′6″ x 6′, $500, Monarch Rug Mills.

Bottom:

Area rug, "Le Mistral" wool, 8′ x 12′, $490, Callaway Mills, Inc.

Page 155, *top to bottom:*

"Infinity" Acrilan acrylic and modacrylic, 5′ sq., $119, Cabin Crafts, Inc.

"Calliope" wool, designed by Dorothy Liebes, 4′6″ x 6′, $235, Bigelow Custom Carpet.

"Radiance" Caprolan nylon, 7′ diam., $335, Regal Rugs Inc.

"Wari" Caprolan nylon and linen, 4′ x 8′, $175, Regal Rugs Inc.

"Trefoil" Acrilan, 4′8″ octagon, $44.50, Cabin Crafts, Inc.

FESTIVE BREADS

All festive breads made for H&G by Helen Feingold.

Pages 158 & 159:

Flatware, "Spanish Provincial" sterling, 6-pc. place setting, $51; salad servers, $19.50; meat fork, $18.50; serving spoon, $16.25, Towle.

Dinnerware, "Seville" 16-pc. starter set, $42.95, Syracuse China, Inc.

Goblets, "1776 Colonial," $2.50 ea., Westmoreland Glass Co.

Wooden salad bowl, 14″ diam., $18, Hammacher Schlemmer, 145 E. 57th St., New York, N. Y., 10022

Tablecloth, linen, 90″ diam., $20; napkins, 75c ea., Leacock & Co.

Louis XV chairs, Midtown Antiques, 1066 Second Ave., New York, N. Y., 10022

Page 160:

Tablecloth fabric, "Fantasia" 48″ w., Dacron, $3.95 yd., Cohama.

Napkins, linen, 17″ sq., 80c ea., Fal-

Continued on page 181

Take the soft-spoken warmth of real golden elm...

The full-grained authority of regal dark walnut.

Then match and hand inlay them. You could have the unique, decorative beauty of an 8′ x 12′ wall costing up to $300.

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Dept. HG [illegible] Building,
Portland, [illegible]

GEORGIA-PACIFIC

SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY"



Samsonite designed a new foam-covered support.



This simple idea makes new Cushionaire the softest most comfortable outdoor furniture you can buy.

Samsonite has created a new concept of comfort in outdoor furniture. Created it with one simple idea.

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Loveseat $49.95, Rocker $37.95, Ottoman $17.95, Side Chair $29.95, Chaise Loun $54.95, Lounge Chair $34.95, Marbelle Side Table $22.95, 42" Marbelle Umbre Table $49.95, Folding Serving Cart with Marbelle Trays, $37.95. Color combi tions available in Blue-Green, Orange-Yellow and Grey-Blue floral patterns.

SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."

SHOPPING INFORMATION

lani & Cohn, Inc.
Flatware, "Diadem" sterling, 6-pc. place setting, luncheon size, $82.50, Reed & Barton.
Settings featuring "Diadem" sterling will be on display at Gump's, San Francisco; Shreve, Crump & Low, Boston; C. D. Peacock, Chicago; Georg Jensen, New York.
Dinnerware, "Constantine" china, 5-pc. place setting, $27.95; Franciscan Fine Dinnerware.
Glassware, "Firelight" iridescent hand-blown water and wine goblets, $4.50 ea., Fostoria Glass Co.
Tiffany vases, $250 to $525 ea., Lillian Nassau, 927½ Third Ave., New York, N. Y., 10022
Biedermeier side chairs, Doris Dessauer Inc.*

Page 161:
Flatware, "White Paisley" sterling, 4-pc. place setting, $38.50, Gorham Silver Co.
Dinnerware, "Golden Dawn" china, Oxford Bone China.
Champagne goblets, "Brilliance," $10.05 ea., Lenox Inc.
Double damask tablecloth, Irish linen, "Scroll," 70" x 106" with 12 napkins, $40, William Liddell & Co.

STORE ADDRESSES
Connoisseur's Corner, Furniture Finds
Timesaving Specialists for the Kitchen

AZUMA
666 Lexington Avenue
New York, N. Y., 10022

252 East 52nd Street

New York, N. Y., 10022

Lexington Avenue at 59th Street
New York, N. Y., 10022

126 West Kinzie
Chicago, Ill., 60610

53 East 57th Street
New York, N. Y., 10022

North State Street
Chicago, Ill., 60690

GIMBELS
Broadway at 33rd Street
New York, N. Y., 10001

HALLS
1114 Grand Avenue
Kansas City, Mo.

INTERIORS ETC., LTD.
250 East 51st Street
New York, N. Y., 10022

THE ISLAND SHOP
Hilton Head Island, S. C., 29928

LA COCINA
718 Greenhill Avenue
Wilmington, Del., 19805

LA CUISINIERE INC.

New York, N. Y., 10021

New York, N. Y., 10022

New York, N. Y., 10018

Herald Square
New York, N. Y., 10001

52 East 58th Street
New York, N. Y., 10022

603 Madison Avenue
New York, N. Y., 10022

PAMPERED KITCHENS, INC.
21 East 10th Street
New York, N. Y., 10003

PAPRIKAS WEISS
1546 Second Avenue
New York, N. Y., 10028

THE POTTERY SHOP
30 Rockefeller Plaza
New York, N. Y., 10020

VILLAGE KITCHEN SHOP
338 Bleecker Street
New York, N. Y., 10014

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rnia home by Architect Edla Muir, Santa Monica, Cal. Cabot's Stains throughout.



New England chalet by Stanmar Inc., Sudbury, Mass.; Architect: Robert Dion; Cabot's Stains throughout.



Cabot's STAINS

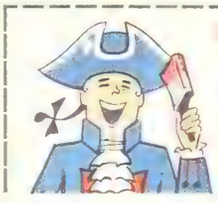
Preserve the wood, enhance the grain, never crack, peel, or blister.

These homes, 3,000 miles apart, have one feature in common . . . the wood surfaces have been treated with Cabot's Stains. Cabot's Stains, in 57 unique colors, bring out the best in wood, are suitable for all lumber, rough-sawn or smooth, cost less to apply and maintain, grow old gracefully. Today the trend is toward stains.

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An oil-base paint to match the colors of our oil stains. Ideal for trim of wood, metal, and masonry.

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Stains, waxes, seals in one operation . . . provides a soft satin finish for woodwork, paneling, beams.



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STORES DISPLAYING ROOMS WITH A NEW LOOK

The following stores are re-creating the Kroehler "In" Group rooms on pages 144 to 147 . . . in full settings and vignettes.

ARIZONA
Levitz Furniture Co. — Phoenix

CALIFORNIA
Barker Brothers — Long Beach
Barker Brothers — Los Angeles
Breuner's — Oakland
Breuner's — Sacramento
The Emporium — San Francisco

COLORADO
American Furniture Co. — Denver

CONNECTICUT
H. M. Bullard Co. — New Haven

FLORIDA
Maas Brothers — Tampa

ILLINOIS
City Furniture Co. — Chicago

INDIANA
William H. Block Co. Inc. — Indianapolis

IOWA
Younker Brothers, Inc. — Des Moines

LOUISIANA
Maison Blanche — New Orleans

MARYLAND
Levenson & Klein — Baltimore

MASSACHUSETTS
Jordan Marsh Co. — Boston

MINNESOTA
Donaldson's — Minneapolis
Donaldson's — St. Paul

NEBRASKA
Nebraska Furniture Mart, Inc. — Omaha

NEW JERSEY
Bamberger's — Newark
Park Lane Furniture, Inc. — Trenton

NEW MEXICO
American Furniture Co. — Albuquerque

NEW YORK
Abraham & Straus — Brooklyn
Dey Brothers — Syracuse
Gimbels — New York
Hens & Kelly, Inc. — Buffalo
Mangurian's — Rochester
Nelick's Furniture, Inc. — Troy

OHIO
Mabley & Carew — Cincinnati
The May Company — Cleveland
The M. O'Neill Co. — Akron
Rike's Downtown — Dayton

OKLAHOMA
The Evans Company — Oklahoma City
Mayo Furniture Co. Inc. — Tulsa

OREGON
Meier & Frank — Portland

PENNSYLVANIA
Hahn Furniture Co. — Pittsburgh
Millers Furniture Stores — Harrisburg

TEXAS
American Furniture Co. — El Paso
Finger's Furniture Center — Fort Worth
Finger's Furniture Center — Houston
Jorrie Furniture Stores — San Antonio
Rick Furniture — Dallas

WASHINGTON
The Bon Marché — Seattle

WASHINGTON, D. C.
Curtis Brothers — Washington, D. C.

WISCONSIN
Gimbel-Schuster's — Milwaukee

COLONIAL WILLIAMSBURG *continued from page 57*

sealing wax, quill pens, slates, and notebooks in the printing office book bindery. You can also buy reproductions of a lot of the Williamsburg antiques you see in the Colonial houses—furniture, pewter, china, silver, glass, fabrics, wallpapers, hardware, lighting fixtures, paint, and so on—at the Craft House, a large shop owned by Colonial Williamsburg and located across the street from the Williamsburg Lodge.

One final sight to see, not strictly a part of Colonial Williamsburg nor an old or historic house, but decidedly worth a visit, is the Abby Aldrich Rockefeller Folk Art Collection, a marvelous, voluminous roundup of oils, watercolors, drawings, carvings, sculptures by American folk artists, housed in a brick building next to the Craft House, and displayed in a series of rooms done up to suggest nineteenth-century interiors.

* * *

When to go: To take in all the dozens of sights and surprises of Williamsburg, you will probably want to spend at least two days (or a long weekend) there, but if your time is short, you can certainly see a lot in a day. In spring, the gardens burst with tulips. Summers, quite naturally, are the most

Continued on page 184

ore beasts than beauty in your garden?

Get Antrol.®



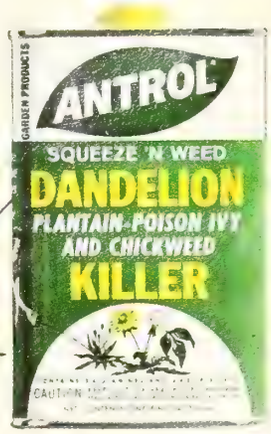
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l your Japanese beetles, hids, mealy bugs, spider tes with this simple-to-use ray. Controls black spot d mildew, too. **Antrol—for more beautiful garden**



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Controls brown rot, mildew, blight, scab! Kills aphids, mites, earwigs, beetles! Use on flowers, fruits, vegetables. Easy to apply. **Antrol—for a more beautiful garden**



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No mixing! No pouring! Just aim 'n squeeze to kill dandelions, poison ivy and chickweed fast! Antrol—for a more beautiful garden



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FOR "WHERE YOU CAN BUY" SEE NEXT TO LAST PAGE.

BUILDING INFORMATION

Materials and equipment used in the house with an illusion of double space

(see pages 134-135)

Structure

Foundation: Reinforced concrete slabs.

Framework: Wood stud and beam construction supported by eight 3-inch by 6-inch outrigger steel posts by U. S. Steel Co. Anchored in concrete piers, four posts outside each side wall carry the weight of the house like a suspended box.

Exterior of house

Walls: Vertical cedar siding by Georgia-Pacific Corp. with white paint finish by Benjamin Moore & Company.

Roof: Flat roof covered with five layers of roofing felt and bituminous coating.

Windows and doors: Aluminum sliding glass windows and doors by Arcadia Metal Products.

Insulation: 4-inch blanket of glass fiber in exterior walls, roof, and roof overhangs by Johns-Manville.

Interior of house

Walls and ceilings: Dry wall construction with "Sheetrock" wallboard by U. S. Gypsum Co. All panels taped, with white paint finish by Benjamin Moore & Co. In bathrooms, matte finish tile and narrow maple boards on walls. In the living room, fireplace chimney paneled in narrow maple boarding.

Floors: In major rooms, narrow width maple stave boards by Coughlin Flooring Co. In entrance hall, gray slate, waxed. In guest bathroom, matte-finish tile. In master bathroom, maple stave flooring.

Lighting fixtures: Low brightness downlights recessed in ceiling by Gotham Lighting Corp. "Litrol" dimmers by Federal Pacific Electric. In bathrooms, custom designed luminous ceiling with maple trim and Plexiglas panels by Rohm & Haas Co.

Fireplace: Black slate hearth. Damper by Donley Brothers Co.

Interior doors: Flush type, hollow core doors by U. S. Plywood Corp.

Hardware: Lock and latch sets in satin chrome finish by Schlage Lock Co.

Kitchen cabinets: Counter cabinets by General Electric Co. Countertops of black slate.

Plumbing fixtures: In kitchen, stainless steel sink by Elkay Manufacturing Co. In bathrooms, fixtures by Briggs Manufacturing Company.

Mechanical equipment and appliances

Appliances: Built-in ovens, refrigerator, and freezer by General Electric Co. Built-in cooking countertop by Thermador Electrical Manufacturing Co. Under counter dishwasher, "KitchenAid" by Hobart Manufacturing Co. Exhaust fan by Emerson Pryne Co. Washer and dryer by Westinghouse Electric Corp.

Heating system: Forced warm air heating system with thermostatic controls. Furnace by Carrier Corp.

Hot water heater: 80-gallon capacity by Westinghouse Electric Corp.

CONTRACTOR: Varian Construction.

COLONIAL WILLIAMSBURG ***continued from page 182***

tourist crowded. Autumns are busy with candlelight concerts and eighteenth-century plays. Winters are usually gentle and, in December, full of Christmasy doings.

Where to eat: In the old town itself, there are three re-created eighteenth-century taverns—Chowning's, Christiana Campbell's, and King's Arms, in ascending order of expensiveness—where you can try such Colonial and Southern concoctions as peanut soup, Brunswick stew, fried chicken, Sally Lunn bread, fig ice cream.

Where to stay: The Williamsburg Inn and the Williamsburg Lodge are right on the lip of the restored area, only a few minutes walk to Duke of Gloucester Street. The Inn is elegant and comfortable and the more expensive of the two. Through the Inn, you can also make arrangements to stay in one of the little Colonial houses in the old town itself, which the Inn has turned into guesthouses. The Lodge is good for large families, and has a coffee shop. There is also the Motor House, a large motel next to the Information Center.



Books bring genial warmth to a guest bedroom

A BRANCH LIBRARY FOR YOUR GUEST ROOM

BY MARY MOON HEMINGWAY

One of the warmest ways to welcome an overnight or weekend guest is to cosset him with a thoughtful, intelligent selection of bedtime reading material—books to soothe, books to provoke, books to re-read, books to savor, books just to look at for esthetic or nostalgic delight. The inner man deserves to be fed with as much care as a concerned hostess lavishes on her cuisine. But it takes more than a handful of unloved novels or out-of-date travel books to turn the trick. A guest room is an excellent place to set up a real branch library. If the room is big enough, why not keep quite a lot of your books there for others to enjoy? You can always borrow them back for yourself.

National Library Week, April 16-22, which reminds us of the food for thought served up the year round, might be a cue to check the guest room literary fare as well as your own. Obviously a visitor's weekend reading moods are somewhat special. Long serious tomes are hardly for guest room browsing—that calls for books that may be savored in short takes, possibly borrowed for further rumination, or later purchased as permanent additions to the guest's own library. Since any selection of specific works is bound to be highly personal, the titles suggested below should be taken solely as examples of the types of reading a guest is likely to enjoy.

Look Ats

Before turning out the light at night, many people like to relax over a handsome picture book. This is also a pleasant way for a fast dresser to entertain himself, well out of the hostess' way, during those last fifteen minutes before the first couple arrives for a dinner party. A well-chosen selection should be varied in subject—for instance: *America and Americans* by John Steinbeck (Viking Press); *Flowering of the Middle Ages* by J. Evans (McGraw-Hill); *An Age of Barns* by Eric Sloane (Funk & Wagnalls).

Continued on the next page

How to buy a can opener

Ask these questions about an electric:



This new Can-O-Matic rates a nod on all counts. Just press the lever; it does the rest. Shears the lid off, leaves a smooth edge. Shuts off its motor, holds the can in place, with lid high and dry, and waits for you. The knife sharpener with separate switch hones any non-serrated blade to a fine edge.

Now that you know which electric can opener to buy — what color would you like? White, yellow, turquoise, sandalwood, avocado, coppertone? Count on Can-O-Matic to have them all.

5-year guarantee covers cost of repair and parts (except misuse and cord) on return to Rival or service station.



America's Number One name in can openers is

CAN-O-MATIC®

RIVAL

RIVAL MANUFACTURING COMPANY, Kansas City, Mo. 64129

In Canada: Montreal

SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."

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Williamsburg®

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Only Stieff is authorized to recreate this antique Williamsburg pattern. Lovingly crafted, exact in every detail, true reproductions of historic masterpieces. Every piece bears the Williamsburg hallmark. $52.50 for a six-piece place setting. Authorized Stieff dealers. Write for literature and name of your nearest dealer.

Stieff

Wyman Park Drive Baltimore, Maryland 21211

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SEE NEXT TO LAST PAGE FOR "WHERE YOU CAN BUY."

Reflection and Inspiration

In the course of a gay, busy weekend, fifteen minutes of contemplative reading at bedtime can be a blessed antidote to the tension that builds up when you are catching up with old friends and meeting dozens of new ones. Some possibilities: *Brother Petroc's Return* (Image Paperbacks); *Markings* by Dag Hammarskjold (A. Knopf); *The Gospel According to Peanuts* by R. L. Short (John Knox); possibly one beautifully designed volume of a single book of the Old Testament such as Ecclesiastes, Proverbs, or the Song of Solomon.

Poetry

Poetry fills a similar place for some people. For others, a short spell away from home might be the one time they would be tempted to read poetry. Here again, variety is called for—perhaps *Tell Me, Tell Me* by Marianne Moore (Viking Press); *Quartettes* by T. S. Eliot; small volumes of Robert Lowell, Rilke, or Gerard Manley Hopkins.

Non-fiction to Read in Bits and Pieces

When you are not in the mood to tackle a serious work, it can be satisfying to dip into a book from which you can glean some nugget of wit, wisdom, or information. For instance: *The Second Tree from the Corner* by E. B. White (Harper); *Anti-Americans, a Journey Beyond the Prestige Gap* by Thomas B. Morgan (Holt); *Alice in Womanland, the Feminine Mistake* by Margaret Bennett (Prentice Hall).

Mystery and Suspense

The only full-length fiction likely to be finished in the course of a weekend, a whodunit will provide dependable portable entertainment for the guest who would rather stretch out in a chaise than tramp around the golf course, as well as companionship in the small hours for the guest who has trouble sleeping in a strange bed. No guest room should be without something by Josephine Tey, Dorothy Sayers, Helen MacInnes or Eric Ambler—or without that granddaddy of the whole genre (which too many of today's readers never heard of) *The Moonstone* by Wilkie Collins.

Old Favorites

When the reading mood is not too serious, lots of people like to pick up a book they have read and loved long ago—maybe Conrad's *Heart of Darkness* or Mark Twain's *Huckleberry Finn*. A particular delight to aficionados of such writers as Twain, Henry James, Dostoevsky, Melville *et al.*, is to come across some of those authors' shorter works (published two or three to a volume as a rule) which they might have overlooked and can easily finish in a day or two.

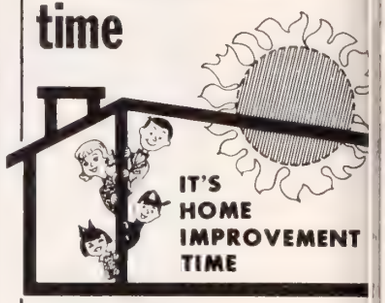
Current Fiction

While there is nothing dustier looking than a bestseller of ten years ago, a really current novel is always tempting. The minute you have finished a good one yourself, you might make a point of depositing it in the guest room (and at the same time removing one you put there last year). A book shared always makes for good conversation.

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SUMMER PUNCHES continued from page 51

is one version.

In a punch bowl containing a block of ice mix a cup of sugar syrup, a pint of lemon juice, the grated rind of 2 lemons, a quart of Rhine wine, and 2 quarts of red Burgundy. Let these blend and chill and add 2 quarts of red Burgundy. Let this mixture blend and chill and add 2 quarts of chilled club soda just at serving time. Makes about 45 cups.

DUBONNET PUNCH

Punch does not have to be served from a punch bowl. Into a large pitcher pour a bottle of Dubonnet, a pint of gin, the juice of 6 limes, along with half the shells, and a quart of chilled club soda. Fill tall highball glasses with crushed ice. Then fill with the punch, and decorate with mint leaves. This amount makes about 15 glasses of a very beautiful, colorful, and refreshing punch.

Nonalcoholic punches

At many large gatherings, such as weddings, there is apt to be a certain number of guests, including children, who will not want an alcoholic beverage. It is a nice gesture to have a special punch bowl for them. Most of the champagne punches included here can be made acceptable by substituting sparkling grape juice for the champagne and using white or purple grape juice instead of the red or white wines.

TEA PUNCH

Over a cake of ice in a punch bowl pour 3 cups of strong black tea, a quart of orange juice, a cup of lime juice, 2 cups of raspberry syrup, and a cup of crushed pineapple. Add sugar syrup if necessary. Just before serving, add 2 quarts of chilled club soda. Makes about 40 cups.

SHERBET PUNCH

The youngsters will like this, and it is a cinch to make and to replenish. Put lemon or orange sherbet or water ice in a punch bowl, and add ginger ale—1 quart for each pint of sherbet. Stir and serve. Pineapple, raspberry, or other flavors may be substituted. A quart of ginger ale with a pint of sherbet makes about 15 cups.

ANGEL PUNCH

Mix together a cup of sugar syrup, a pint of lemon juice, a quart of strong green tea, and 2 quarts of white grape juice. Let stand in the refrigerator for an hour or so, then pour over ice in a punch bowl and add 2 quarts of chilled club soda. Makes about 50 cups.

CARRIE NATION PUNCH

Mix together a cup of sugar syrup, 3 cups of lemon juice, a quart of orange juice, and a cup of pineapple juice. Pour over ice in a punch bowl and let chill thoroughly. Add 2 quarts of chilled ginger ale. Garnish with slices of orange and lemon. Makes about 40 cups.

HOSTESS NOTES continued from page 24

were hand-cut. A small bonus, for me anyway, is that these glasses come eight to a box, so when not in use, they can be stored away in their original containers. And they are just as easily replaced or added to since almost every department store carries them.

My cousin Dorcas organized the seating arrangements for her fairly large sit-down dinner very prettily. She had four tables of eight, and, to ensure against last-minute confusion of place-card hunting, the tables were color-keyed with flowers. As each woman guest arrived, she was given a tiny pin-on bouquet to match the centerpiece of her table, and the men were given corresponding boutonnieres. Mine was a little red-and-white nosegay. At the next table, the flowers were blue and white, at the third, mostly all white with red, and, at the fourth, mostly all white with blue. Clued in by color, we not only found our places with ease, but during the cocktail hour could see at a glance who our dinner companions were going to be so that we could take this time to talk to the other guests.

It is an old cliché that there is magic in candlelight, but like most clichés, it is quite true. So when the Dansk people, who seem to think it needed proof, came up with candlesticks that perform something akin to magic, I ran right out and bought some. The candlestick base is coupled with one of their special candles, plus a brass collar and a hand-blown glass chimney that fits over the top of the candle. Therein lies the magic: the glass chimney glides slowly down as the candle burns. Besides being fun to watch, this tricky device keeps the candle from blowing out on a windy terrace. I'm planning to fill the hollow glass base with colored water, or maybe flowers, just to add still more flair.



let's go Dutch

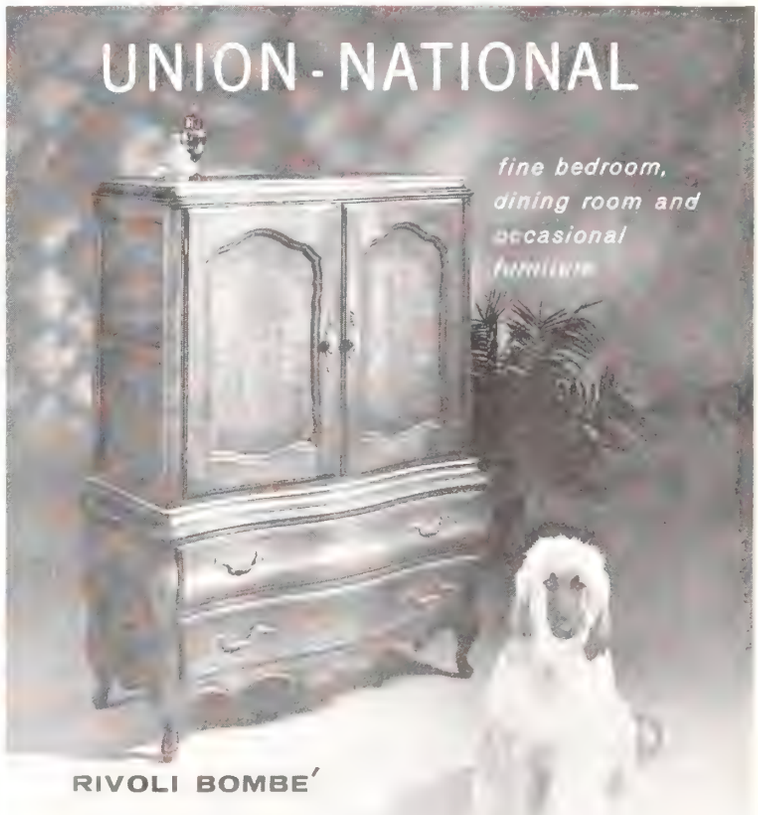
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BIG BOLD STITCHES *continued from page 149*

How to make your own flower-embroidered wall hangings, pillows, chair seats, upholstery

TO PLAN A STITCHERY PATTERN

On your fabric, outline in chalk the area you plan to embroider. With a felt-tipped pen (preferably a Speed-dry Studio Magic Marker, since its marks won't run when you shampoo the embroidery), draw the shapes of flowers, centers, leaves. The pattern need not be detailed. Brush off the chalk. Your embroidery will cover up the pen markings.

If you want to copy a pattern, such as a Paisley, or a floral pattern to match printed curtains or upholstery you may already have, trace the design on white paper, rub the back of the paper with chalk, place it on the fabric, and go over the traced lines with a heavy pencil or crayon. If necessary, touch up the transferred design with a Studio Magic Marker.

If you plan to cover upholstery fabric with embroidered flowers all the same size (as on the settee, page 148), scatter evenly spaced dots as centers around which you can work the small flowers without the help of chalked or penned patterns.



HOW TO GET STARTED

Thread your needle the easy way: around the head, loop an end of yarn and pull as tight as you can to crease it. Slip the needle away and hold the creased stub between finger and thumb. Now press the needle's eye *against* the crease in the yarn until the eye slips over the stub. Pull the yarn through until you have two even strands. For faster coverage of flowers you can use four strands of equal length: simply take one long strand, fold it in the middle and crease and thread as before.

Knot the initial strand and push up from the underside of the fabric. Hereafter you can skip the knot and simply anchor new strands under previous stitches.

EMBROIDERING PETALS AND LEAVES

Unless you are working your flowers around evenly spaced center dots, embroider all your flower petals first, leaving open centers to be filled in later. Working from the center out, first lay on eight or more evenly spaced spokes to establish the flower shape. Gradually fill in petals until you have two or three layers. One technique, the surface satin stitch, makes the petals quickly and does not waste yarn on the underside:



THE SURFACE SATIN STITCH

The first layer can be a different but related shade of yarn if you are short on a shade you want to have show on the surface. Keep turning your cloth to make sure the petals radiate outward like spokes of a wheel and not at a false slant. If you find that the cloth tends to draw up or pucker, pull the thread over your thumb each time to keep the stitches loose and puffy. To avoid twisting your yarn, you can draw it all the way under before you bring the needle back up, even though you are bringing it up close to the spot where it went in. For your leaves, first make a

center vein with one long satin stitch, then add oblique stitches at the sides in lengths that will give the leaf a graceful shape.

EMBROIDERING FLOWER CENTERS

A variety of techniques—simple or French knots, bullion knots, whipped or woven spiderwebs—will add interest to your stitchery. You might vary them according to the proportions of each flower, and vary the colors, too. Thread your needle with a strand of black and a strand of brown, or different shades of yellow. Put some small black dots on white centers, small white dots on black or yellow centers. Laura Cadwallader's designs on pages 148 and 149 will give you ideas.



THE FRENCH KNOT

To make a French knot, bring your needle all the way up from the underside through the fabric and twist the thread once around the needle's point. Then push the needle back into the starting hole, or just next to it, and make sure the coil fits snugly around the needle before you push it all the way through. (For large knots, you can use more than one coil.)



THE BULLION KNOT

To make a bullion knot, pull needle and thread through fabric. Push needle back into fabric a little to right of thread and out again a little to the left of it, as if to make a back stitch. Twist thread around needle's point enough times to cover the length of this back stitch, then pull needle through fabric and return to underside through hole at right, taking care not to let the coils slip out of place as the needle passes through them.



THE WHIPPED SPIDERWEB

To make a whipped spiderweb center, make an *even* number of satin-stitch spokes. (If you make them straight across a large center area, link the spokes where they intersect.) Then, working from center out, whip yarn around each spoke (or around two at a time) in ever-widening satin stitches all the way out until the web is filled. Dot the web, and outline, if desired, with a contrasting color.



THE WOVEN SPIDERWEB

To make a woven spiderweb center, work an *uneven* number of satin-stitch spokes. Then, working from center out, weave your needle and yarn under and over the spokes, as if you were making a reed basket, until the whole web is filled. Dot the web and outline, if desired, with a contrasting color.

Continued on the next page



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BIG BOLD STITCHES *continued from preceding page*

HOW TO MOUNT AND MAINTAIN YOUR STITCHERY

To back wall hangings, have a piece of ½-inch plywood cut roughly to the size of your fabric, allowing at least an inch of fabric overhang which you can staple taut to the underside of the board. Frame board with four 1-inch stretcher strips, or select some other simple molding (a "floating frame" perhaps) that will not compete with the embroidery.

To finish chair and stool covers, underlay embroidered fabric with foam cushioning such as polyester Dacron that will not mold even if something is spilled on it. Staple or tack fabric to the underside of the slip seat. If chair calls for exposed tacking, cover raw edge of fabric with a yarn braid or chain. Plait three colors you used in your pattern, or make a solid color chain on a large crochet hook. Knot strand ends and stitch braid or chain with sewing thread to cover the tacks or staples.

For covering an upholstered chair or loveseat, first have a professional upholsterer cut an exact muslin pattern, then the fabric you plan to embroider. Your fabric pieces should be just a little larger than the muslin pattern to allow for some drawing up of the cloth as you stitch. Keep checking your embroidered pieces against the muslin pattern to be sure you are not stitching too tightly. When your work is finished, let the upholsterer fit the cloth, now heavy with yarn, to the chair or sofa.

To maintain the fresh clean look of your stitchery, vacuum it occasionally, snip off any fuzz with nail scissors, and when necessary, use a cold upholstery shampoo (such as Bissell Aerosol Upholstery Shampoo) and carefully blot with toweling.

YARNS AND A KIT FOR BEGINNERS

An easy way to learn stitchery is to start with a kit. You can order one for making a wall hanging like Mrs. Cadwallader's on page 149. The whole floral pattern is silk-screened on Knoll Associates fabric in a choice of six colors: Persimmon red, Yellow, or off-White Lana (wool and nylon blend) or Sky Blue, Gold, or Copper Homespun (nylon)—all with a Scotchgard finish. Bits of yarn are affixed to the pattern to indicate the best color choice for each spot. An 18-inch square (stitchery area is 12 inches)—a good size for a pillow, chair seat, or wall hanging—is $16.75. For $10 additional, you may also order color coordinated yarns. A 27-by-18-inch rectangle—suitable for a piano bench, dressing-table stool, or wall hanging—is $19.75 plus $12 for yarn if desired. If you want matching plain fabric for the back of a pillow, an additional square is $3.50, an additional rectangle, $5. You can order any of these by mail from The Chicken Coop, 530 Roxbury Road, Stamford, Conn., 06902, enclosing check or money order. Allow at least two weeks for delivery. (Special orders for floral designs on fabric of other dimensions can also be filled at prices subject to size and complexity.)

If you want to create your own pattern, but are unable to find an ample choice of yarns in local shops, you may write for color samples, enclosing $1, to Four Wives, 11 Berry Hill Road, Syosset, Long Island, N. Y., 11791, or to The Needlepoint Shop, 11959 Ventura Boulevard, Studio City, Calif., 91604.

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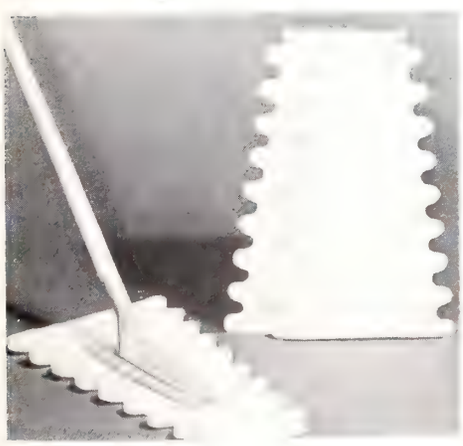
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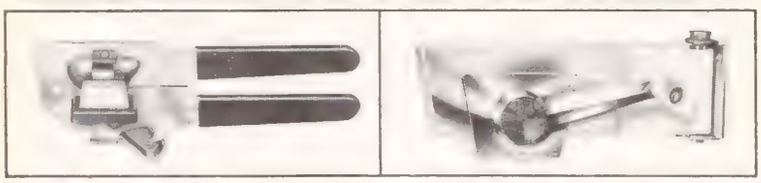
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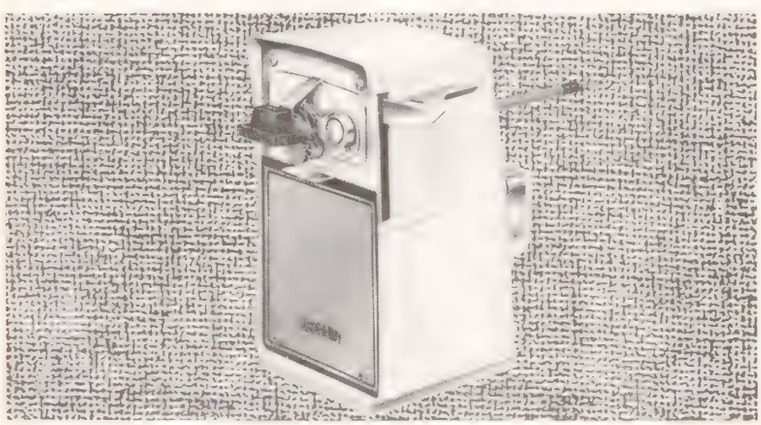


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Left: portable rangetop, with one general cooking element, and one for extra speed. $29.95 by Presto. *Right:* rotisserie-broiler and bake oven with glass door, timer, removable spit. $89.95 by Black Angus.

Electric casserole, thermostatically controlled, has a removable 2½-quart Teflon inset to end sticking and make cleaning easy. Stews, bakes, and keeps food warm. $21.95, Mirro.





Left: coffee maker in design inspired by Early American silver. Flavor strength control, 4- to 10-cup capacity. $38.95, Westinghouse. *Right:* toaster having six color gradations. $30, Braun.



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Most people, once they have given a few minutes' thought to the unpleasant but very real possibility of a fire at home, want the peace of mind that emergency equipment will give them. One or more general-purpose fire extinguishers, always at the ready, will provide considerable protection against fires caused by small accidents. But if you live in an old wooden house and have young children, you will probably want the additional protection of an electric alarm system which sounds a warning at any significant rise in room temperature.

Whatever the equipment, if it is in working order and its use thoroughly understood (so that no one has to puzzle frantically over operating instructions while the bacon grease is blazing), it can become a dormant part of the family defenses, like the phone number of the police department that you keep posted near the telephone.

Any fire extinguisher must be filled with the correct chemicals and fully charged at the proper pressure level. Some extinguishers have a pressure gauge that you may have to check at intervals even though you have not used it. In most models, however, refilling and recharging is necessary only after the extinguisher has been used. It is important to remember, however, that *any use*—even two seconds worth of a ten-second supply—means that the extinguisher is no longer set for further use until you have re-readied it. Refilling and recharging is something easily done at home with extra cartridges. Choosing the right kind of extinguisher has become quite simple since the all-purpose or A-B-C dry chemical extinguisher was invented. The letters refer to types of fires and the difference is significant. The A type of fire is fueled by paper, wood, cloth, or rubber. Although such fires can be put out with water, dry chemicals also will extinguish them, and in addition form a fire-retardant coating that prevents another flare-up.

Class B fires occur in the vapor-laden air above the surface of such flammable liquids as







UPPER RIGHT:
Dry chemical extinguisher, just over 7 pounds, has a pressure gauge on top, wall bracket. American La France.

LOWER LEFT:
Fiber glass pressurized water extinguisher is especially useful for out-of-doors dry leaf or brush fires. Ansul.

LOWER RIGHT:
Another dry chemical model comes with extra shell so recharging is as easy as changing light bulb. Ansul.

fats, oils, and gasoline. The all purpose dry chemical extinguisher will smother this kind of fire as well. Certain other extinguishing agents are also effective, but water is dangerous for this class of fire because it may spread the flammable liquid without inhibiting the flames.

Class C fires occur in electrical appliances or building wiring. Since water conducts electricity, it is the last element that should come into contact with such a fire. Water might not only cause severe damage to the electrical equipment but can also injure or kill the person fighting the fire as well. For such fires, only dry chemicals are safe.

Learning how the extinguisher works is second in importance only to buying it. Many safety experts suggest that when you first acquire one, you and every member of your family who is old enough to understand go outdoors, spread some newspaper on the ground, and actually work the device. Such a test will mean an immediate refill and recharge, but that cost will be a small price to pay for an actual firsthand demonstration. If you feel you can adequately rehearse without actually spraying the chemicals, be sure everyone in the household rehearses with you.

Should a fire occur, remember, while you are wielding the extinguisher, to tell another member of the family to phone the fire department and explain what is happening, since they may want to take over. The fire department almost certainly will want to be in charge if wiring is involved.

Alarm systems

It is easy to equip your house with an alarm system that will alert you with a loud persistent sound when it is triggered by exposure to air heated above a certain temperature. You mount the boxes containing the heat-sensitive mechanism and the buzzer or bell high on the wall in strategic places such as the kitchen, a hallway close to bedrooms, and the furnace room. These electrical alarm devices either run on batteries or plug into your household electric system. If you are building a new house, you can have the wiring run inside the walls so that only the alarm outlet boxes will show. Otherwise you run the wiring along baseboards and door frames as you do for other appliances.

As with an extinguisher you must know how an alarm system works, although it is only a simple matter of becoming familiar with the noise so that you can recognize it in emergencies. The dealer from whom you buy the alarm system will show you how to test the sound. Dealers for both extinguishers and alarm systems include large hardware stores, housewares departments in department stores, and the catalogue chain stores.





Electronic fire alarm, as easy to hang as a picture, is powered by batteries while plugged in to keep charged so that it works even if power fails. "Gardsman" by Gulton.

Electronic alarm detects both smoke and heat, will also signal a power failure, alerting family to possible fire hazard in the wiring system. "Alarm King" by Jensen.

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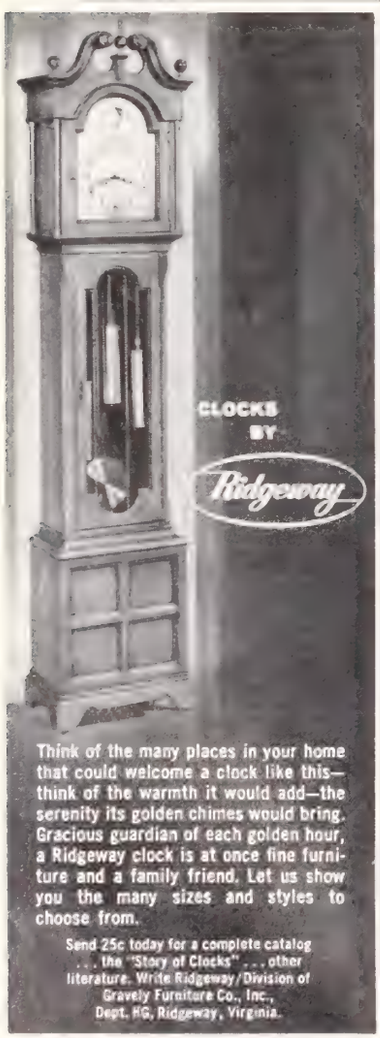
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H&G's PRIMER ON ORIENTAL RUGS TODAY

Some time around the turn of the fourteenth century, European traders started to import rugs from the Middle East and the Orient, and they have been objects of curiosity, delight, and enviable intrinsic value in the Western World ever since. Naturally their popularity has fluctuated along with changes of taste in architecture and design. History, politics, and the development of transportation have affected them, too—increasing or diminishing the supply or shifting it from region to region. At the moment, interest in Oriental rugs is running high, and because of the comparative scarcity of information on contemporary Orientals, H&G, with the cooperation of the Oriental Rug Importers Association has compiled a primer on Oriental rugs today. We start with answers to the basic questions most often asked by readers and shoppers.

What is an Oriental rug? Or, to put it another way, is it the design, the weave, or the place of origin that makes a rug a true Oriental?

Design has nothing to do with it. To be considered an Oriental on today's terms, a rug must meet two criteria: it must be handwoven (or "hand-knotted") and it must have been produced in some country of Asia or Asia Minor, i.e., East of Suez. A French Aubusson pattern handwoven in India or an unpatterned rug handwoven in Japan is as much an Oriental as a traditional Persian design handwoven in Iran. But no machine-loomed rug may be said to be a true Oriental regardless of the design or where it was made. Nor can any rug handwoven in the United States, Latin America, Europe, or Africa, even if its design is recognizably Oriental in origin.

In what countries are Oriental rugs made today?

The most important sources of supply for us are Iran, India, and Japan. Handwoven rugs are also coming here from Pakistan, Afghanistan, and other areas of Central Asia. But the output of certain important rug-making centers rarely reaches our markets because of international politics or internal government policies. Rugs made in the Caucasian mountains, for instance, all go to Soviet Russia; those made in China remain behind the Bamboo Curtain. And Turkey's industrialization program, which actively discouraged hand-weaving in Anatolia and other parts of Asia Minor between the two World Wars, has all but eliminated those once important sources of beautiful rugs.

What are the main differences in the rugs made in different parts of the Orient?

The first and most obvious differences are in the design. In Iran, rugs are almost never made in any but the traditional designs of the immediate locality, whereas in India—also in Japan, Hong Kong, and Taiwan—rugs are woven in a tremendous variety of patterns: Persian, Chinese, Moroccan, traditional French and Spanish, and original contemporary designs. The second fairly easily discernible difference is in the texture of the wools. Carpet wools vary from country to country with the sheep and the climate; tradition also governs the choice of wool for certain designs, especially in Iran. The third difference, and one quite impossible for the average shopper to detect, is the manner in which the yarn is knotted around the warp. The rug makers of Western and Central Asia use the Ghiordes, or Turkish knot and the Senneh, or Persian knot. The latter is often used in the Far East, too, but by far the most usual construction there, especially in India, is the Chinese knot, which creates an exceptionally heavy pile suitable for carving.

How many different types of Oriental rugs are there?

Literally hundreds. In Iran and Central Asia alone, each village or nomad tribe has its own characteristic design. But the average shopper in an American store or showroom is unlikely to be confronted with more than two-score types, often fewer. These would probably include the well-known Persian varieties—Kermans, Sarouks, Kazvins, Kashans, Tabrizes, Hamadans, Herizes, Ghoums, Ispahans, Serabands, Shirazes—plus a selection from Pakistan and Afghanistan and some from India

nd Japan. Even among the most ommonly encountered types, how- ver, no two rugs are ever exactly like.

Who designs Oriental rugs?

The tribal designs of the nomads have been handed down from gen- eration to generation, with each weaver adding personal touches of his own. The more intricate and sophisticated patterns found in the carpets produced in the Per- sian cities are also traditional or variations of the traditional. But they have to be drafted in full scale on graph-like paper, with each knot indicated by a square—a method first developed by the artist craftsmen of the sixteenth century under the sponsorship of the shahs.

Do all the motifs have a special meaning?

In the Persian nomad patterns, the better part of the motifs are sim- ply stylized flowers, leaves, fruits, animals, etc., and have no deep significance. Such designs are al- ways rendered in geometrics for the nomad has never mastered the art of weaving in the sweeping curvilinear lines of the more skill- ful city weavers.

Carpet designs from Moham- medan areas are made up largely of arabesques, since the Koran forbids the representation of liv- ing forms. In such rugs the center panel may be pointed at one end like the roof of a house which in- dicates that it was made for use as a prayer rug, to be laid with the peak pointing toward Mecca. In Persia, it is unthinkable that a carpet should be designed without a border, but this is merely a con- vention.

Many of the motifs in Chinese rug designs have a symbolic mean- ing well understood throughout the Orient—the Cloud Band, the swastika-like figure symbolizing long life, the round medallion con- taining a geometric maze which means happiness, and many others. Since these symbols are far more ancient than any carpet- weaving techniques, they some- times crop up in Persian designs as well.

Why do Oriental rugs have such deep strong colors?

Not all of them do. The rich deep hues usually associated with Per- sian carpets were those which could be derived from plants, roots, bark, small insects, walnut shells, etc., and had the practical advantage of resistance to the sub- tropic sun. Today's Oriental rug yarns are dyed with modern chrome dyes painstakingly de- veloped to match the natural ones. But all dyes, natural or chemical, soften with time and use, which is one reason why some people prefer old Orientals in which the colors have softened and faded.

Are true Orientals ever made in pale colors?

Yes, indeed—and they have been for generations. The best known are the Kermans which have al- ways been made with grounds of ivory or pastel turquoise, rose, ap- ple green, pale gold, or beige. But until recently, the American de- mand was for Kermans in deep regal blues, crimsons, golds, and burgundies. The same is true of Kazvins. Kashans and Sarouks, us- ually thought of as having red or deep blue grounds, have also been made for centuries with ivory grounds. Indian and Far Eastern rug makers have long made Aubusson and Savonnerie patterns in the pastels typical of eighteenth- century France, while Ming and other Chinese designs are often worked in the pale tints of old porcelains.

What is the main difference be- tween an Oriental rug and an Ori- ental carpet?

The British say it is a matter of size: anything smaller than 40 square feet is a rug; anything larger is a carpet. And most au- thoritative books on antique Ori- entals adhere to this precise defini- tion. But in the U.S., any floor- covering woven in a single piece and not cut to fit the dimensions of a room "wall to wall," is usually called a rug, regardless of its size. In fact there is a tendency, es- pecially with Orientals, to use the two words interchangeably.

Why are Orientals made in such odd sizes and proportions?

What we have come to accept as standard sizes and proportions for domestic rugs are comparatively recent conventions, governed largely by the widths of the broad Axminster, Wilton, and Velvet looms and to an extent by the aver- age sizes of rooms in modern houses and apartments. Loom sizes also govern, in part, the sizes of Orientals. Rugs made by nomad weavers, for instance, are usually small—never much wider than 4 feet—because the loom must be small enough to be packed up and carried about when the tribe moves from place to place. But even in the cities where car- pets of great size are woven on

Continued on page 202



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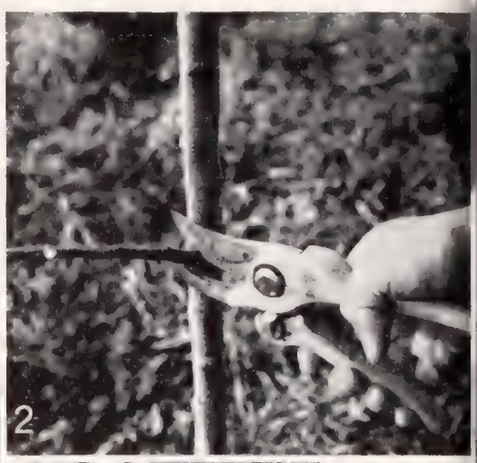
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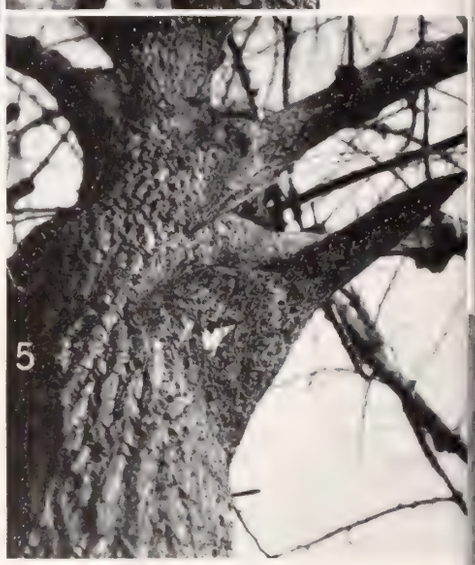
PRUNING—the two basic techniques











SCISSORS CUT, CLOSE AND CLEAN

The most basic of all pruning cuts (1) is used primarily to direct the shapes of young plants by inducing new growth from specific buds (removing the tip of a young apple tree, for example, to induce the formation of a spreading crown). You make a slanting cut slightly above a bud that promises to develop in the desired direction. To remove side branch (2) secateurs should be held so that clean scissors cut parallels trunk. Big loppers (3) are used to make a similar cut on larger branches, to avoid the rot-inducing stubs (4) and the tangle of dead limbs (5) that always follow neglect of tree care.

The whole practice of plant pruning can be reduced to the simplest terms imaginable: you make a scissors cut to remove unwanted growth, or you make a saw cut. Which kind of cut you make depends on the bulk of the growth you wish to remove: small twig and branch, the scissors cut; big branch or limb, the saw cut. Whether the part you remove is alive or dead makes no difference—although the state of your muscles may. Secateurs (one-hand shears), loppers (two-hand shears), and handsaws are the three kinds of tools you are most likely to use.

What you prune—as opposed to how—depends on the kind of gardening you do: whether you leave most of the plant-shaping and dead-wood elimination to nature (and nature is a poor excuse for a gardener) or whether you believe in training your plants to serve your own best esthetic ends (which is, in the final analysis, what we all want). In (*Continued on page 206*)









THE SAW CUT—A MULTIPLE PROCESS

Branches that are too big to cut with secateurs or loppers are best cut with a pruning saw. And if they are all that big, they should be removed in a three-step process, to prevent the ripping of bark and wood tissue as the branch falls away. First saw cut (6) is made several inches away from the main trunk and on the underside of the limb to be removed. Cut until the saw begins to bind (the new super-Teflon-coated blade will stick less readily than plain steel blades). Second saw cut (7) is made from above, and an inch or two further away from the trunk than the first one. Cut until the branch breaks clean away (8). If it is a large branch, or far from the ground, it should be lowered with a rope snubbed over a higher branch. Third cut close and parallel to the trunk (9 and 10) is simply the removal of the stub. Such a final cut will promote development of new cambium over the raw wound from either side. Tree wound paint, most convenient to apply from an aerosol can (11), will help promote healing.







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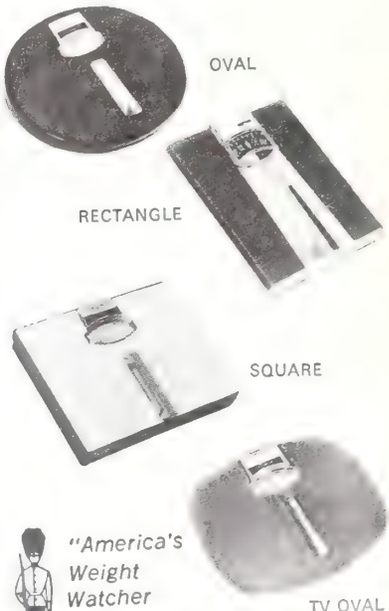
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Notes for May gardeners

Once the seasonal die is cast, gardening becomes a matter of refining the details



First weekend

A red flannel hedge. It does not have to be red, of course, and usually is not. But, as a hedge, it has all the varied ingredients of good old-fashioned hash: some privet, perhaps, a couple of kinds of maple, a few ordinary dogwoods, perhaps a few beeches or Carolina hornbeams, gray birch, and scarlet hawthorn. Plant them in random combination and let them fight for a place in the sun (they will, and they will accommodate themselves to one another). Then when the hedge is as tall and wide as you want it, prune it to conventional hedge form. "Trash hedge," some people call this. But the individual plants are anything but trash. And in combination, even though you might not expect to believe this, the result can be both varied and esthetically pleasing. Speed of growth and the quality of the massed foliage will vary with the species you select for your hedge. Beech is probably the slowest growing of the lot. Red and silver maple and birch will grow rapidly once they get their roots down (ordinary ash will race ahead, if you care to risk so coarse a plant). Dogwood is intermediate, as is hawthorn. We have seen these red flannel hedges (in the autumn the red part really applies) everywhere from New England to California and south to Peru (composed of their own or Asiatic species without a single one of ours).

Although under ideal conditions of soil and exposure, each of the "trash" species would be likely to receive different care, all will prove surprisingly compatible in one common, well-dug and moderately fertile trench. (An extra fertilizing each spring is advisable.) Wherever you live, you will find familiar tree species that will lend themselves to this communal culture. It would be well, however, not to attempt strict shearing of such hedges. Two or three major shapings a year—say in early spring, perhaps again in midsummer, and again in September—would be all that such a hedge could tolerate in good health.



Second weekend

Tulips on tap. You can look through the autumn bulb catalogues until you are blue in the face and you will not get a tenth of the real information about varieties you can pick up by looking at the growing, blooming plants right now. Catalogues, bless them, are indispensable reading for gardeners, but they are great levelers—often to the extent that the best half-dozen varieties in a given color or type range will look alike in even the truest color printing. But in the carefully labeled plantings of botanical gardens, some civic parks, and many private collections to which you may have access, the differences, great and small, are very real and quite easy to evaluate. So, in effect, May is the month in which to make out your autumn tulip order. Jot down your notes, assemble your lists, take your pictures, or do whatever else you find helpful in recording your preferences. Then when the catalogues come out in a few months, you will be ready to get down to business.

As you review the tulips in bloom, pay particular attention to three important groups: the Greigii hybrids, the fosteriana hybrids and the big Darwin hybrids. In these three divisions are currently included some of the most striking and most dependable, of modern tulips. The range of colors is complete (with the usual emphasis on reds and yellows that tulips generally seem to stress).

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feed, if you place your order ly in the season, it is quite like- that your own shipment, under dealer's label, will come in di- tly from abroad, unless you rchase only from among the st popular varieties. So early ders (which our May selection ck is devised to make simpler) ll assure you of top-notch bulbs.



Third weekend

ree wells. The best kind of well build around the base of a big ee when the surface grade above ie roots has to be changed is no ell at all. Even when extensive itting and filling are necessary, ie conventional well, lined with ones or cesspool tile or cement locks, can usually be avoided. he alternative, of course—if here is space enough—is to cre- te swales or gently graded valleys hat will leave the ground imme- iately around the tree trunks and ver the feeding roots substantial- y unchanged. Sometimes a com- nation of a swale or series of wales and crescent walls to hold he steepest parts can be created. Not the least of the virtues of the wale approach is the pleasant and often dramatic shadow effects that an be achieved beneath the trees. The changing play of light on urving surfaces is invariably nore attractive than the simple hadows that are cast on level sur- aces. It should not be forgotten hat the critical area around trees s the area under the branch pread. To be sure, earth should ot be piled up for long around the ase of the trunk itself, lest the ark rot and the tree subsequently ie. But removal (as by a bull- lozer blade) or the addition (by he same) of more than a very few nches of earth above the root pread can guarantee an even uicker trip to the wood pile. Sus- eptibility of different trees to dif- erent scrapings and heapings va- ies. In general, of course, open, andy soils will permit air and vater to penetrate farther to reach oots than heavy soils will. So an verfill of 1 foot above some tree oots will be less harmful than 3 nches above other trees. When it omes to the cutting away of soil bove rocks, the effects are likely o be uniformly harmful in all oils, although if one species has eeper feeding roots than another, t may (repeat, *may*) be able to tand a suddenly reduced depth etter than some whose roots usu- lly claw the surface.

Not every building site affords the elbowroom to accomplish with easy and graceful grading what normally has to be done by means of straight side wells a few feet from the trunk and by radiating tile drains out over the root spread. But when you can turn the trick, it has a pronounced esthetic as well as practical value.



Fourth weekend

The laughing wall. One of the delights of the spreading lawns before the great portico of Mount Vernon is the ha-ha wall you cannot see at all. Normally, a ha-ha wall (ha-ha, some say, because it fools the eye from above and sheep and cattle from below) is best adapted to sloping ground, where a low retaining wall—say of 3 feet—can be easily erected without major alterations to the basic grade. But ha-ha's can be and have been built on level ground—with the top of the wall flush with the "up" grade and a swale-like ditch sloping down to meet the base of the wall on the "down" side.

Now we are suggesting still another kind of ha-ha, which may be constructed on either a slope or on level ground. This kind of wall is designed to make a change in grade but not to keep sheep and cows from straying onto the living room terrace. The up side of the wall, which may be as low or as high as circumstances require, can and usually would be flush with the normal grade above it. The lower side of the wall may be concealed by planting (perhaps concealed is not the proper word: adorned might be better), either by hedge plants or by informal shrubbery, or by a combination of woody plants and garden flowers. Orientation of the site and individual preference will decide that. In other words, from above, the ha-ha serves its original function of virtually concealing a change in grade. From below, it provides a splendid background for garden plants in pleasant array.

One advantage of concealing the wall by planting is that the construction material may be of the humblest—poured concrete, plain cement blocks, or almost any kind of dry masonry construction that is convenient. Another and not inconsiderable advantage is that from above the effect of space can be enhanced for a small lot and from below a whole new area of garden interest can be added and exploited.



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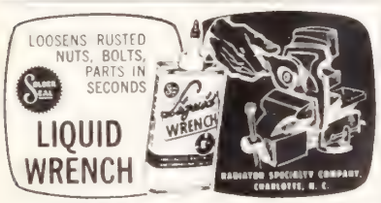
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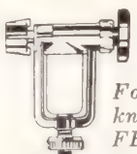
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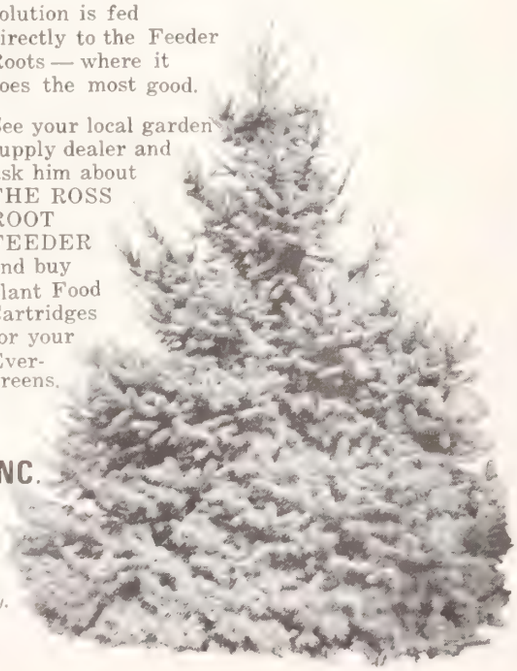
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large roller-beam looms, the human factor present in all handcraft operations defies standardization. One supposedly 6-by-9-foot rug will come out to be 5 feet 11 by 8 feet 10, and the next will be 6 feet 2 by 9 feet 4, simply because one weaver works his design a little more compactly than the other. In addition, there is an unpredictable amount of shrinkage when the finished carpets are washed.

What seem to us to be odd proportions are explained by the manner in which the carpets are used in the country of their origin. The long, narrow Persian runners, for instance, are usually part of a four-piece set. In an Iranian home the major rug, which may be rectangular or almost square, is placed near the center of the room, with a long runner on each side. At one end, a secondary carpet, usually about twice as long as it is wide, is laid at right angles to the major piece. This arrangement is practical to the Iranians because the set may be adjusted to fit larger or smaller rooms, and the four pieces, all related in design, are more manageable than one large carpet. Some Oriental rugs, of course, are designed to be used as wall hangings, couch covers, camel rugs, saddlebags, etc., and sized and shaped accordingly.

What is the difference between "used," "old," "semi-antique," and "antique" Orientals?

Since the new U.S. Customs regulations went into effect a few months ago, the popular and the legal definitions of "antique" coincide: an antique Oriental is one made over 100 years ago. Rugs fifty to a hundred years old are called "semi-antique." "Old" and "used" are interchangeable terms for rugs that may be anywhere from a few years old up to fifty. But the majority of those offered in department store "sales" of "used" Orientals are about twenty-five years old and come mostly from estates or from dealers who have picked them up at auctions or private sales.

Are the "old" Orientals better than those made today?

That depends. A good Oriental carpet is made in much the same way today as a good carpet of the same type produced forty years ago, but an old carpet, of course, has already had ten, twenty, or thirty years of wear. Among a group of old carpets in good condition, however, you may find a design you like better than anything you have seen in a new rug, or you may even discover on which is not made any more. Yo may also prefer the mellowed slightly faded colors of an old rug

Where is the best place to buy a Oriental rug and how can I b sure I am getting my money' worth?

A quick rule of thumb is: kno your rugs or know your dealer. I you are a connoisseur of lon standing, you can afford perhap to haunt the byways at home an abroad, or gamble at auctions i hopes of picking up the rare bar gain. But if you are buying you first Oriental, you had better kno your dealer—not in person, neces sarily, but unquestionably by rep utation. This might mean goin to the Oriental rug department o a large store that has proved re liable in other respects. Or i might mean going to an individua dealer who has been doing busi ness for a long time at the sam stand (figuratively at least, if no literally the same address). Whe you set out to buy an Oriental, yo may be surprised to come acros customs which do not necessaril apply to other types of home furnishings. A reputable Orienta rug dealer, for instance, will neve use the hard sell or hurry you t buy. He will be happy to have yo bring in your spouse or your dec orator to look at a rug you are in terested in. Or he may advise yo to wait until a new shipment come in. And, as a rule, he will send o bring a carpet to your house s that you can see how it looks o your floor before you make a fina decision.

Why is there such a wide dis parity in price among carpets o the same size and type?

Like anything else that is handm made, Oriental carpets vary in ar tistry and workmanship. Rugs o approximately the same design executed by different weavers, may differ widely in quality, hence th difference in price. Expert buyer judge the value of an Oriental by the quality and silkiness of th wool, the clarity of the colors, th excellence of the design, an whether the weave is straight an free from faults. And they apply the same criteria to the types gen erally considered more expensiv —the Kermans, Sarouks, Tabrizes Kashans. *et al.*,—as to the usuall less expensive Herizes, Hamadans and Bokharas. When it comes t value, a fine example of an "in expensive" type is likely to be a better buy than a mediocre speci men of one of the more glamorous types.

Continued on page 20

What's new for living

THE BLOND RENAISSANCE in furniture wood. Not since the years immediately following World War II has there been such a wave of pale-tone furniture. Classic modern designs in oak, ash, and laurel were introduced recently by prominent American and Scandinavian manufacturers. Another variation of the blond theme is natural pecky pecan rubbed with white. A welcome revival to anyone who prefers neutral furniture tones as a foil for the lively bold colors in today's fabrics and decorative accessories.



DO-IT-YOURSELF EMBROIDERY PILLOWS. A new felt embroidery kit promises novices to the art of appliqué and embroidery big results with little effort. The first one to come with personalized monogram appliqués, the kit also includes enough felt to cover one 17-by-12-inch pillow, embroidery thread, Wilhold glue, patterns and instructions; and the bold monogram and art nouveau patterns provide a bright way of introducing colorful accents to a room. Available in your choice of many jewel-like colors. Monogram kit is $4.50, postpaid; others slightly higher. For information, write to: Happy Crafter, P. O. Box 48668, Los Angeles, Calif., 90048.

WEATHERPROOF CARPETING WITH PATTERNS. Outdoor carpeting impervious to the vicissitudes of rain, sun, and dripping bodies is now being produced in patterns very much à la mode, including a Moorish-tile pattern called "La Costa" and a cracked-stone "Carv-Tone." The carpetone of Herculon fiber comes in twelve tri-tone colors and in 3-, 9-, and 12-foot widths. $5.95 a square yard. By Oroco Industries, Inc., 295 Fifth Avenue, New York, N. Y., 10016.

KNOCK-DOWN IRON that eliminates having to send the appliance back to the manufacturer for minor repairs. Proctor's "Lifelong" spray/steam/dry iron is made up of five components which you can easily dismantle and reassemble yourself without tools. Dealers and Proctor-Silex replacement centers plan to have a complete supply of components on hand—it should not even be necessary to take the broken component back to get a replacement. Another appealing feature of the iron is its detachable cord which is adaptable for either right- or left-hand users. $16.95 for the iron; replacements from $1.50 to $6.95 each. A knock-down toaster and automatic glass percolator are also available. Proctor-Silex (SCM), 700 West Tabor Road. Philadelphia, Pa., 19120.





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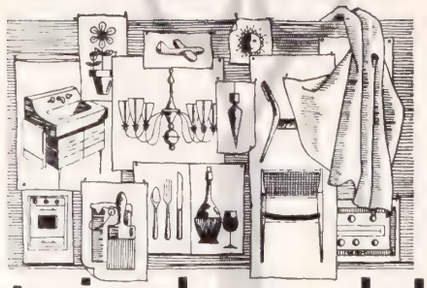
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BUILDING & REMODELING

1. ALL KINDS OF CEILINGS are discussed in a packet of material from Armstrong Cork Co. There are 12 specification sheets that show various ceilings in room vignettes, 5 specification sheets on suspended ceilings, plus a booklet on how to install ceilings.

2. KITCHEN FLOOR PLANS—five of them—are a feature of a full-color, 38-page booklet from I-XL Furniture Co., that also has sections on appliances, counters, floors, walls, and cabinets that look like furniture. $1.

3. HOW TO SELECT A PUMP to suit your particular water needs is the subject of a 10-page booklet from F. E. Myers. Accompanying material includes folders on water treatment, submersible pumps, soft water, as well as a test kit to check the hardness of water in your home.

4. BE COOL FROM THE TOP of your house down, with a power attic ventilator, suggests a folder from Kool-O-Matic. It gives eight advantages of the ventilator, describes its operation and installation, and includes specifications.

DECORATING

5. HISTORY IS REPRODUCED in a packet from Kittinger that has a 40-page booklet on Williamsburg furniture reproductions, plus a folder showing exact copies of the work of Newport's famous cabinetmakers. Other folders are on occasional and dining room furniture, reclining chairs. 50c.

6. GOOD TASTE IN DINING furniture is stressed in a full-color folder from the Dinaire Division of Dorma that pictures several groupings. Spa saving corner nooks and harvest st are featured; dimensions are includ

7. NEW WINDOW DECORATI booklet from Graber Drapery Ha ware has 48 pages, four sections co ing tips on window decor, problem v dows, odd jobs for rods, a guide to b rods and accessories. 50c.

8. CREATE ELEGANT ROO with versatile Victorian furniture i the advice of a booklet from Pelh Shell and Leckie that shows their collection called Empress Eugé Full-color room vignettes picture pieces; specifications are given.

9. ROCK, REST, AND RELAX one chair, suggests a folder from tional Furniture Mfg., that features reclining chairs in full color. Regu and convertible sofas are also pictu

HOMEMAKING

10. TRICKS FOR CLEANING atively are given in a 22-page book from Eureka Williams Co. In all, th are 52 tips for saving time and ene by using vacuum cleaner attachme to clean everything from plants to g bags. 10c.

11. TIPS ABOUT FREEZING cific foods are given in a folder fr the Dow Chemical Co. It includes po ers on how to wrap for freezing, id for getting more use from your free plus a chart on storage time for fro foods.

GARDEN EQUIPMENT

12. THE 1967 LINE OF POW equipment from Bolens is put thro

ces by Arnold Palmer in an 18 booklet. Full-color photographs eight models of mowers, plus a Specifications are included.

MORE TIME FOR LEISURE on is the aim of the lawn and gar- power equipment pictured in full in a 30-page booklet from Sim- y. Specifications are also given complete line of attachments.

TO CARE FOR YOUR LAWN, are ten Reo power mowers— , rotary, and reel—shown in a full- folder from Wheel Horse. A com- on folder describes ten tractors, attaching tools. All specifications iven in detail.

TO SAVE TIME AND WORK, Ariens Co., suggests three models tary tillers in a folder that also pic- snow throwers and rider mowers.

OUTDOOR LIVING

A GUIDE TO WATERING your and garden is offered by the s Rubber Co. It covers timing, rate, frequency for watering trees, grass, bs, and plants. 10c.

THE USES OF AWNINGS are ured in a booklet from Glen Raven also shows patio covers, sunshades, canopies. A companion booklet you punch out awning styles and nt on miniature windows.

TRAVEL

FOUR SEASONS OF FUN are e found in Tennessee, points out a -color booklet from that state's rist Department. Special events, historic sites, mountains, lakes, and state parks are listed [illegible]

19. A VACATION PACKAGE is offered by the State of Georgia Tourist Dept., in the form of nine booklets that cover such areas as: history, state parks, places to visit, accommodations. The official highway map is included.

20. GO WHERE THE FUN IS—that's the advice of a full-color folder from Apache Trailer that pictures six models for family vacations. Features, specifications, and prices are given for these trailers that enable you to take your accommodations with you.

21. TRANSPORTATION PLUS ac- commodations are both taken care of by the Wanderlodge, the buslike family cruiser that is pictured in full color in a booklet from Blue Bird Body Co. Specifications and optional equipment are included.

A POTPOURRI

22. FACTS ABOUT FIBERS are given in a 20-page booklet compiled by Servicemaster. Properties of both man-made and natural fibers are detailed and there is a comparison chart. Tips on caring for carpets are featured. 25c.

23. WHAT WINE WITH WHAT? A handy little booklet from Browne-Vintners Co., tells you how to serve wines and describes the characteristics of over fifty of them.

24. WORLD'S NEWEST JEWEL—the Chatham-Created Emerald—is described in a folder from Created Gem Stones, Inc. Thirty-two pieces are shown in full color; a chart compares these emeralds and natural ones.

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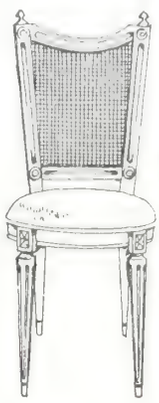
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ORIENTAL RUGS *continued from page 202*

Are contemporary Orientals a good long-term investment?

Naturally they cost more than machine-made rugs. But apart from their immediate decorative and functional value, they have certain assets not shared by most other things you buy for your home. Some of the finer rugs are rated as works of art, and even the less distinguished examples depreciate far more slowly than most other homefurnishings, which lose a large part of their value the moment you acquire them. Since the demand for Oriental carpets has long exceeded the production, the rug you buy today may actually increase in value.

Is it true that Orientals never wear out?

Not quite true, although in the Orient, where people remove their shoes when they come into the house, carpets do last for generations. Even in American homes with all the traffic of heavy shoes, high heels, and tracked-in dirt, Oriental rugs not only last two or three times as long as good machine-made carpets, they are likely to outlive their owners. The secret of this longevity is the fantastic amount of tightly packed wool, most of which is out of sight, buried in the structure of the carpet. Even the thinner types of rugs with short velvety pile have this inner strength worked into their myriad knots. You can see this especially in very old rugs in which most of the pile is worn off, but the design remains.

Why are the different types of Oriental rugs spelled so many different ways?

Our English spellings were originally phonetic renderings of the Arabic, Turkish, or other names of the places where the rugs were made. When the sound was difficult to reproduce exactly, different authorities used different spellings. For instance, carpets made in the city of *Ghoum* are also referred to as *Kum* and *Qum* (all pronounced the same). You will also find *Kerman* and *Kirman* as well as innumerable other names in two or three variations. Strictly speaking, all are equally correct, but for the purposes of consistency H&G has adopted the spelling used officially by the Oriental Rug Importers Association.

PRUNING *continued from page 199*

general the answer to the "what" is: practically anything that grows in your garden. The final aspect of the pruning question, the "when," depends to a large extent on what you wish to prune and for what purpose you wish to prune it.

This subject of what and when could fill books—has indeed already done so. But it is not really that complicated. First you need to determine the main purpose of your pruning. If it is to remove superannuated or damaged growth (call that therapeutic pruning), you can do it any time. If overage branches are still capable of producing flowers or fruits during the current season, you may wish to wait until production is over, then prune in the autumn. Otherwise this generalization is possible: In early spring, prune very young plants or plants that require special inducement to make new growth in a particular direction. (This would include almost all newly planted fruit trees and shrubs that have been moved with an earth ball around the roots, if they have wayward shoots you don't want). In late summer, prune any spring-flowering deciduous plants that need thinning (prune old shoots of big bushes at ground level), or retarding (such as wayward water-sprouts or suckers on fruit trees that would get out of hand if left alone), or consolidating (hedge plants, for example, and any other woody plants whose shapes you wish to restrain or maintain without encouraging sudden bursts of new growth). Put another way: pruning just before the first rush of spring growth will encourage new shoots immediately below or behind the point where the pruning cuts are made, while pruning late in the season when growth has already begun to slow down will tend to leave the growth urge relatively unstimulated.

The basics of pruning are actually this simple. The ramifications, however, are all but endless, reaching out into the realms of fruit production, of espalier training, of flower encouragement (on such plants and vines as roses), of hedge shaping and shearing, and of course, of topiary, where the fine points of pruning are all-important.

The nurture of plants is such a completely unnatural and man-oriented business that all the man-developed techniques of plant care —and all the tools by means of which the techniques are carried out—are proper parts of the gardener's armory.



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ERTISER	PAGE NUMBER
Amana Refrigerators	166
American of Martinsville Furniture	30
American of North Wilkesboro Furniture	196
Andersen Windows	205
Cabot Stains	181
Cannon Mills	14, 15
Colony Glassware	192
Day & Night Air Conditioning	184
Dunbar Furniture	6
Georgia-Pacific Paneling	179
Gorham Silver	6
Hahn-Eclipse Power Mowers	201

ADVERTISER	PAGE NUMBER
Henredon Furniture	2nd Cover
Johnson-Carper Furniture	4th Cover
Keller Furniture	41
Meadowcraft Furniture	49
Molla Furniture	43
Oneida Stainless	39
Painter Carpets	53
Patcraft Carpets	71
Philadelphia Carpets	25
Reo Power Mowers	203
Rival Can Openers	185
Royal Worcester Porcelain	191
Rudy Lighting	34

ADVERTISER	PAGE NUMBER
Samsonite Furniture	180
Silver City Glass	195
L. E. Smith Glass	32
Spring Air Mattresses	76
Stieff Silver	186
Sunbrella Awnings	177
Tiffin Glassware	48
Tomlinson Furniture	12
Westmoreland Glass	42
Wheel-Horse Tractors	200
World Carpets	7
York Air Conditioning	18



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The notes of a happy housekeeper

BY MARY ELIZABETH FALTER

My children are great ones for keeping scrapbooks and doing what I, perhaps pompously, call découpage and collage (they call it "pasting up junk we like"). So I've found it useful to keep a supply of good old-fashioned wheat paste or wallpaper paste on hand. It's very inexpensive and can be mixed fresh each time. The children just fix the amount they need in a little saucer and when the pasting is finished, whatever is left can be rinsed off under a faucet. No mess, no dried-out paste pots, and no frustrations for the budding artists.

* * *

The Coxes seemed very pleased with the present we gave them for their new baby—a little basket made of plastic with a padded surface for the baby to lie on. What attracted me to the Cosco Cradlette is the variety of positions it can take. The adjustable outer frame can be used as a handle for carrying the basket, or to prop it up into a feeding and sitting position, or



it can be lowered to a rocking position or hooked on to a straight chair for feeding. In every case the baby is very well supported and there are safety straps to anchor him securely. Needless to say, all surfaces are quickly cleanable with a damp cloth. When last we visited the Coxes, the baby was lying in it cooing contentedly, so I guess the present could be a success all around.

* * *

In spite of all the magical new household products on the grocer's shelves, I sometimes find the old tried-and-true methods work just as well. For instance, I know two ways of getting rid of food odors which I learned from my mother (and she from hers) and they really can't be beaten: if the refrigerator needs refreshing—perhaps from a strong-smelling cheese or a vegetable like broccoli—I just put two tablespoons of vanilla in a cup in the middle of the refrigerator. The odor is gone within a matter of hours. To remove the lingering aroma (!) of fish aft I've prepared it, I dust my hand with dry mustard before washin them. Dry mustard also remov fish odors from pans and dishes.

* * *

The only fault I've ever been ab to find with Teflon is that it do tend to stain, and your Teflon-lin pans begin to look somewhat di reputable after a while. Recently found a stain remover called Stai Aid, which has rejuvenated eve my oldest skillets. Even the pan with permanent stains caused b overheating look much better no that I have treated them, an those with only superficial spot look brand new. I also use Stain Aid on the newest permanen Teflon finishes to remove the whit film that detergents sometime leave on the pans.

* * *

Supposedly the dishwasher mad dishpan hands as obsolete as th sadiron. Nice theory—but the fa is any kind of housework takes it toll on your hands, and probabl always will. No matter how carefu you may be—even to the point o wearing gloves—the constant us of soap and water, scouring pow der, and metal polishes does hav effect. But there are excellent han creams and lotions on the marke to remedy the damage, and ther are detergents that are mild, bu wonderfully efficient. The one w use is Palmolive Dishwashing Liq uid because I find it does the jo I want on my pots and pans, an yet actually seems to help softe my hands. It cuts grease and dir and leaves a pleasant, fresh odor Daughter Sally, who is my chie weekend dishwasher, has found that a little of this detergent added to a sinkful of warm water makes a quick and effective pre-rinse for the dishes that go into the dish washer. Then she uses only hal the usual amount of detergent i the machine, and the results ar really sparkling.

* * *

While baking cookies the othe day, Tina hit on another use fo plastic sandwich bags: they ar great for greasing cookie sheets, o cake or muffin tins. Slip your hand inside a bag, dip into the shorten ing, then go to work. Much bette than a piece of waxed paper or pa per toweling for doing the jo thoroughly and evenly.

JUNE

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House & Garden

SUMMER AT HOME: GREAT NEW WAYS TO ENJOY IT

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House & Garden

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On the cover: Trees in pots and flowering plants in bushel baskets, cachepots, and lavabos transform the long slate-floored hallway of a New York City apartment into a luxuriant garden room. Wicker furniture, armchairs with montgolfier balloon backs, and a chandelier in the same motif make one end a charming spot for afternoon tea, after-dinner coffee, or happy idling at any hour. On summer evenings, the doors at the left are thrown open to the terrace and twinkling cityscape, the tiger retires and the room becomes the scene of dancing parties. Interior design by Diane Tate and Marian Hall, Inc.; planting by Robert Bell of The Greenery. For other delightful ways to enjoy summer at home, turn to page 79 and read on.

JUNE, 1967

VOL. 131 NO. 6

Decorating

92 Brimming with gaiety
98 Luxe without fuss
112 White elegance in a firehouse

Kitchens and Housekeeping

124 H&G designs the terrace kitchen
144 All-in-one kitchen appliance center

Building

86 Studio by the sea
90 Expansive living in one room
96 Summer in the round
102 Surfside townhouse
120 Fences frame your house, please your neighbors
142 Building information

Entertaining

16 What's it for?—a sterling quiz
18 Notes for the hostess *by Diana Bryan*
79 Summer joys: Transportable parties
104 Summer's dashing toss-aways
126 Corkscrew: Choosing the wine for the bird *by James A. Beard*
127 House & Garden's Gourmet Diet Cook Book *by Elaine Ross*

Gardening

146 Gardener's month: Queen of the dogwoods
148 Notes for June gardeners

Creative Crafts

138 Cartonnage

Features

8 Antiques questions and answers *by Louise Ade Boger*
118 Bold, brave bathroom *by Aubrey Menen*

Travel

12 Oxford's Ashmolean *by Joanna Littelton*
20 Museum villages: Old Salem, N. C. *by Anne Stagg*

Reader's Service

30 Shopping Around with Betty Fitzgerald
139 Gourmet's Guide
140 Shopping Information
150 Best in Booklets

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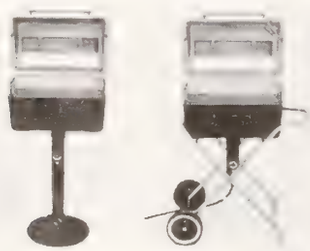
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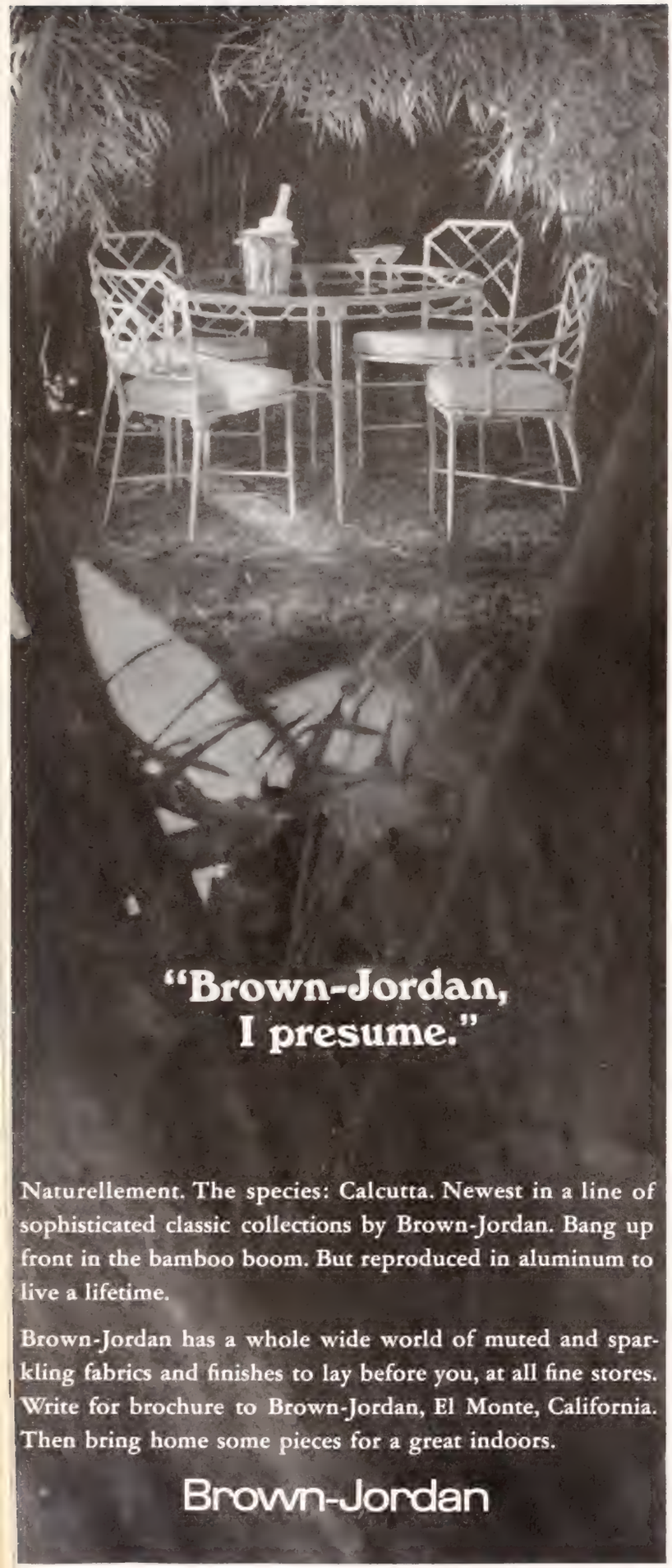
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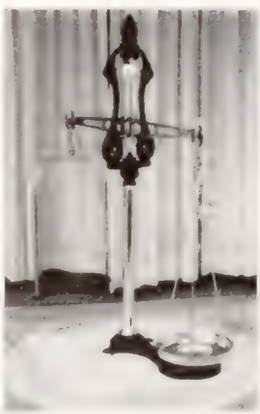
By Louise Ade Boger

Our tea set is marked Pairpont Mfg. Co., New Bedford, Mass. Do you know the age of the set or its history? J.C.A.—Kansas City, Mo.



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Your tea set was made sometime between 1880, when Pairpont was established, and 1900 when it became the Pairpont Corporation. The company made reproductions in silver plate of early sterling silver designs.



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B.S.—Miami, Fla.

The mark "ER" beneath a crown indicates that your brass balance scale was tested for accuracy since Elizabeth II was crowned in 1952. The number "248" is that of the sealer of weights who tested it, and "85117" is the serial number of Anderson Brothers.

My clear glass cane has a red streak running inside the complete length of its 35 inches. It is 1 inch across at the top, tapering to ½-inch at bottom. Can you tell when and where this cane was made?

B.M.W. Saratoga, Wyo.



GLASS CANE

Glass canes like yours were offhand pieces made by glass blowers in New England and other American glass factories around 1840-1865. The blowers often gave them to friends as presents. It is impossible to identify the factory where a particular cane was made.



GERMAN PORCELAIN

I have sketched the mark that appears on the bottom of this statue that my husband bought at a rummage sale. Can you tell us when and where it was made? J.M.—Philadelphia, Pa.



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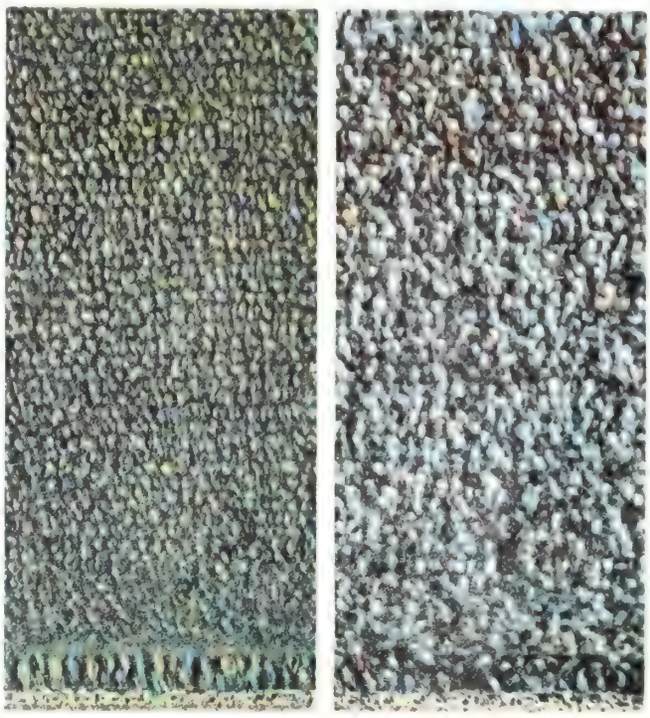
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OXFORD'S ASHMOLEAN

The first in a series about the unexpected delights in lesser known European museums whose pleasures are often overlooked by the traveler-in-a-hurry

BY JOANNA LITTELTON

My first visit to Oxford's Ashmolean Museum was quite unpremeditated: I went inside to avoid a sudden downpour. If all summer showers would lead to the discovery of such delights I, for one, would never complain again about the English climate.

That introduction to what I later learned was the first public museum in Great Britain took place in the summer of 1948. I was living in London, and was on my way home from Stratford-on-Avon. It was Sunday. A friend had driven me the forty miles through the golden Cotswolds to Oxford and we'd had a pleasant lunch on the way. Rather than take a train back to London that afternoon, I decided to spend a few hours browsing around Oxford. Around three o'clock the clouds began to gather. The nearby Ashmolean, in its neoclassic massiveness, was obviously a good place for shelter, and in I went.

Up to then I'd always thought of the Ashmolean as a museum of antiquities, and having a limited interest in spearheads and the like, I would not, normally, have made an effort to get there. But there was the rain, and somewhere in the back of my mind there was a recollection that I had read about a privately collected group of Dutch and Flemish still lifes, the Ward Behest, which the Museum had recently put on view. These, I felt, might be worth looking at.

It was during the climb up two flights of stairs and a walk through several rooms to find the still lifes that I fell in love with the Ashmolean—with its damask-lined rooms hung with paintings, its vitrines glowing with the muted colors of exquisite porcelains and enameled bibelots, its splendid collections of silver and crystal, its staircase lined with tapestries and fine, framed pieces of needlework. For the Ashmolean is truly a museum that has something for everyone—and not so much of any one thing to make you feel you have reached the saturation point.

Take the Dutch still-life paintings. There are about fifty of them, hung in two not-very-large rooms. If there were more, you might lose your enchantment with the loving skill these seventeenth-century painters lavished on their studies of flowers, fruit, wine in glasses, oysters on the shell, and birds ready for plucking. But the Ward collection is just the right size to delight and to reveal, astonishingly, how paint can convey not only texture and color, but scent and taste, too. To this day, I can recall the impact of a painting by Abraham van Beyeren, a still life with grapes, a lobster, and a lemon so full of citrus flavor it almost set my teeth on edge!

Although I now remember my first visit to the Ashmolean with enormous pleasure, it was a bit frustrating at the time. I had arrived barely an hour before the four o'clock closing time and had to leave with most of the museum unexplored. So I resolved to come back on a weekday, when the museum is open from ten to four—on Sundays it is closed for all but two hours in the afternoon. Later I learned that because it is situated near the corner of St. Giles Street, it is never opened during St. Giles Fair, traditionally held on the Monday and Tuesday after the first Sunday of September. During the Easter and Christmas holidays, it is closed, too.

Among its treasures, the museum contains some wonderful drawings by Raphael and Michelangelo, originally gathered by the great English portrait painter, Sir Thomas Lawrence. He is said to have revered these Italian masters above all others, and foresightedly took advantage of the Napoleonic wars to buy as many examples of their work as he could acquire. Although the executors of his estate were unable to carry out his intention to leave them to the British people after his death—many had to be sold to pay his debts—Lawrence's collection was finally reassembled and presented to the University in 1943.

That was 260 years after the museum was established to take care of a collection left to Oxford University by one of its distin-

Continued on page 15



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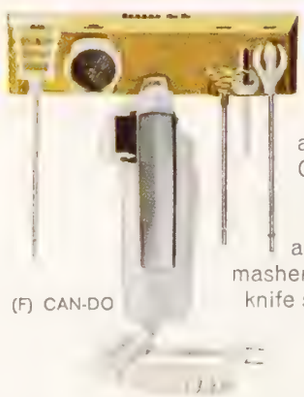
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OXFORD'S ASHMOLEAN continued from page 12

ıed graduates, Elias Ashmole. fact that from his time to ours, ple have been making behests xford's museum undoubtedly unts for its eclecticism and e, for its charm. As I wander ugh the beautiful rooms on the and second floor, I am always iiled into the feeling that this ıt a museum at all, but a man- whose owners, over the cen- es, loved to collect and to show r acquisitions to friends and aintances. The feeling is ghtened, I think, by the absence ıniformed attendants. Instead hese usually dour types, the molean has a sort of house- per in each room. Cheerful, ısant women in neat brown ralls, they're just as ready to d you a catalogue or to keep an on your coat as they are to see t nobody touches any of the m's treasures. I found that dest to refrain from in the Hill sic Room, where the glowing rquetry inlays of seventeenth- tury harpsichords almost asked be stroked by an appreciative ıd.

English artists

One of the attractions of the hmolean for people from other ıntries, I imagine, is the chance offers to see so many paintings British artists. They begin with rtraits of ladies and gentlemen Ashmole's day and include a ndsome one of Elias himself. earing a doublet of rose-colored lvet, a lace cravat, and a full wig, looks benevolently out of a agnificent carved wood frame, in rinling Gibbons style, from the alls of "The Founder's Room."

There are some wonderful ogarths, and a remarkable col- ction of paintings and drawings the nineteenth-century English sionary Samuel Palmer. One inting that is pure joy is Con- able's lovely "Study of Clouds." ne of his group of fifty "Carefull udies of Skies," it is documented having been painted in 1822 at ampstead, "at 10-11 o'clock, Sep- mber 21, looking Eastward, when gentle wind was blowing." hinking about it, I can hardly elieve I wasn't there at the time, 's so evocative of an autumn ıorning with the wind on the eath.

Like all museums truly worth isiting, the Ashmolean is full f curiosities—children are en- anced with the carved ostrich ggs, Henry VIII's tinderbox, a ixteenth-century harquebus and divers sorts of Ivory balls" that re part of the closet of rarities that Ashmole gave to Oxford nearly 300 years ago.

One of my favorite curiosities is a portrait showing "among the ruins of the Palace of Knossos" Sir Arthur Evans, the noted excavator of the Minoan culture. At the time he did his great archaeological work in Crete, Sir Arthur was the Keeper of the Ashmolean, so it's hardly surprising to see that one of the rooms in the Department of Antiquities is named after him—or to find that it is filled with Cretan artifacts, as well as Mycenaean and Cycladic antiquities.

Now that a call at the Ashmolean is as much a part of my visits to England as a walk down Regent Street or shopping at Fortnum's, I find that something new is always being added. Dropping in for a morning's browsing shortly before Christmas, I found that since 1963, when I was last there, the University's Oriental Collection had been moved to the museum. Now a lovely group of Chinese ceramics fills the room directly in front of the entrance. The existence of the Department of Eastern Art is charmingly indicated—at least, it was the day I was there—by an exquisite flower arrangement in Japanese style, set on a low table in the vestibule. It was an elegant and fascinating contrast to the twinkling Christmas lights and the jolly holly decorations of the city outside.

I am not very knowledgeable about porcelains of any kind, but it was a delight to see the beautifully arranged Chinese pieces, and I cannot imagine a better prelude to hunting for old china in England's antique shops than to bone up first on the Ashmolean's Oriental ceramics, English delft, Worcester, Toft slip ware, faïence, and French soft-paste porcelains.

To me, though, the major excitement of the Ashmolean will always be the fact that it has Uccello's "Hunt in the Forest." This fascinating panel by the great Ital- [illegible] part of the Museum's not-inconsiderable collection of Renaissance paintings, and it is one of those rare, once-seen, never-forgotten works. Full of rich, deep colors and rushing movement, it seems to transport the watcher into the very heart of the action. It was said of the painter that he preferred birds to all other animals, and so received the name of Paul of the Birds. But in this lovely painting, his leaping hounds and cavorting horses prove that he could give the speed of wings to four-legged creatures, as well as flying ones.

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HG-67

WHAT'S IT FOR?

or

How can I thank Madge for her wedding present when I don't even know what it is?

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Each was created for a specific use.
Each can be adapted for other purposes.
But why was it made? What does it do to perfection?
Follow our somewhat-less-than-lyrical clues.
The answers are upside down at the end.
DON'T PEEK!

5½ inches long



1 Using this it never hurts
When you receive your just desserts.

12 inches long



2 Don't be deceived by choice of words,
This handsome spoon *is* for the birds.



3 Perhaps it's not the time to try it
When you are launched upon a diet.

10¼ inches long



7 inches long



4 For rasher servings from a porker,
This wide fork is quite a corker.

5 Serving too much might yet upset them,
But Marie Antoinette said to let them.

5½ inches long



Here's the scoop: an item that
Is loved by good guy, loved by rat. *6*



7 Seller to addicts is one meaning.
Used by infant after weaning.

8½ inches long



Bread and filling, must we mention
That it's an English earl's invention? *8*



9 About as fancy as you can get
When serving the entrée en brochette.



This trident fork will not get lost in
Bibb, Romaine, or even Boston.

10



Shaped like a shovel, but it delivers,
The stuff that shimmies, the stuff that quivers. *11*

12

This spatula will cheer the bride up,
Because it keeps her sunny side up.



10 inches long

13

A perfect shape to
help you grapple
With the vegetable
called an apple.





14

Even its fiercest adversaries
Admit this item is the berries.

12 inches long

15



River bred or from the high seas,
Service for your favorite Pisces.

Keep it cold, slice it thick,
Rather soft though it's a brick.

16



7 inches long



17 Milk from cow or milk from goat,
Slice it thin for table d'hôte.

10½ inches long

ANSWERS TO "WHAT'S IT FOR?"
(with suggestions for alternate uses):

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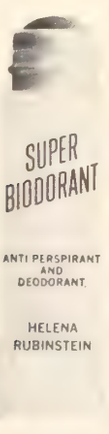
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Notes for the Hostess

BY DIANA BRYAN

To raise money for a conservation project, our garden club recently sponsored a combination progressive luncheon and house tour, and the arrangements committee came up with a number of bright ideas that gave it variety and at the same time a nice degree of unity. Each house on the tour was different architecturally: we had soup at a Victorian manse, main course in a modern glass-walled villa, salad in a Regency-style gem, dessert and coffee in a Colonial salt box. In every house the buffet table was set with the same kind of plastic cloth—simulated organdy appliquéd with simulated linen tulips—but laid over a liner in a color of the hostess' own choice (I found out that Stotter makes these covers with liners in quite a range of colors).



In the first house, soup was served from two large portable electric roasters, one at each end of the buffet, which were camouflaged by rows of potted primulas. The main course, too, was served from electric roasters, surrounded this time with all kinds of potted greenery. In the Regency house, the dining room was wonderfully fragrant with dozens of hyacinths the club members had force-bloomed in hyacinth jars especially for this occasion and casually distributed on the table and sideboard and in the bay window. And in the last house, a dry sink had been "planted" with daffodils and crocuses that had come to full bloom indoors.

By way of adding to the take, recipe cards were printed for each dish, and offered for sale at $1 in the house where it was served. They appeared to be selling like hot cakes.

Judging by the vivacity of the conversation over the coffee, this new switch on the standard guided house tour was a huge success. Certainly it made the houses seem more hospitable, and in a way it must have been pleasanter for the hostesses, since all the visitors arrived and left within a predictable period of time, rather than straggling in and out all afternoon.

A good way to pamper a house guest who likes to breakfast in bed is to provide a cover for the blanket—a square yard of pretty washable material to lay over the lap and under the tray, thereby preventing both food spots and the smudging that so often comes from the ink of a morning newspaper. A friend of mine makes them to match her blanket covers, trimming them with lace for feminine bedrooms. But for a male cousin of hers, temporarily laid up at her house with a broken leg, she whipped up a plaid cotton cover lined with thin plastic.

My whole family likes to read in bed, so I take it for granted that our guests do, too. I've always found it hard to get really adequate lighting near a bed without using a lamp that looks as if it belongs in an operating room or science lab. But now many of the new high-intensity lamps have been designed in styles that fit into almost any decorating scheme. Tensor has one in tôle, for instance, and Roxter's "Colonial" is housed in an antique brass lamp fixture. I'm getting a pair of the latter for my twin-bed guest room and one by Viscount, that includes a clock-radio, for the smaller room where we put up an occasional extra. The lamps are all very compact and have telescoping arms—marvelous for bed tables where there is almost always a minimum of space. And you can pinpoint the light beams wherever they are needed and keep them away from any sleeping partner.

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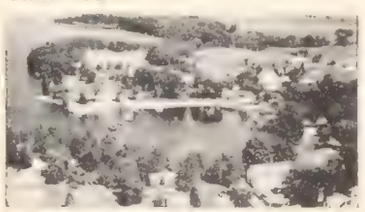
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OLD SALEM

re-creates a placid picture of its life 200 years ago

BY ANNE STAGG

One of the most remarkable things about the little eighteenth-century village of Old Salem, N. C., is that it still exists. All around it, the buildings and superhighways of modern Winston-Salem—the city that grew from the village—crowd close. But while the newer structures were creeping in, clogging green spaces, elbowing the old houses, and pushing out gardens, nearly all the original buildings stood fast. Several were turned to commercial uses (one little house became almost unrecognizable as a drugstore); others were cluttered with porches, dormers, extra doors. Yet, the bones were still there, untouched. By mid-twentieth century, like an untidy garden, the village needed a good weeding out and pruning.

Restoration work began in 1950. The old houses were stripped back to their earlier clean form; new, nonconforming houses were pulled down; gardens and trees were replanted. Today this restoration must be one of the most authentic in the country. Yet, the village has retained its life and character, unstifled by any museum atmosphere. People live again in the restored houses. Smoke curls from chimneys. Windows are bright at night.

Old Salem is not, and never was, a large village: eight blocks long by three blocks deep, it adds up to a mere forty or so acres. Not many people lived there—about 180 at most. It was not size and number, but the character of the settlers—a closely knit, deeply religious group of Moravians—that gave the village such a strong stamp. Fleeing to America from religious persecution in Poland, Moravia, and Bohemia, they settled first in Georgia, then Pennsylvania, and finally a small band of them traveled south to North Carolina. In 1766 they founded their village in the middle of the wild Piedmont countryside, and called it Salem, from *shalom*—the Hebrew word for peace.

The Moravians' organization was staggering: every street and house was precisely planned on paper before the first clod of earth was turned, and as building began, minute records were kept. When the village was ready and the people moved in from an earlier, temporary settlement nearby, their lives and the economy of the village were strictly controlled by the church. All unmarried men lived together under one roof, and all unmarried women under another (not too close). Marriages had to be approved by the church, which also collected the income from most of the town's businesses (crafts, community store, tavern).

These Moravians were a surprisingly talented lot: the men were excellent craftsmen, and many of the villagers were keen musicians. They formed a brass band to play in church, and a trumpeter always climbed to the top of a new house when the roof beam was put in place to sound a hymn of thanks. The first chamber music composed in America is believed to be by an American Moravian, Johann Friedrich Peter.

It is only a few minutes drive to Old Salem from downtown Winston-Salem. The village climbs the south-facing slope of a gentle hill, and if you decide to explore it on foot (always the best way to

Continued on page 2

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PAINTS



OLD SALEM *continued from page 20*

see things in a small compass), there is generous parking space at the foot of the hill around a decidedly twentieth-century building known as the Reception Center. There you buy your general admission tickets, look at the exhibition of posters illustrating the history and mores of the Moravians, and pick up a map of the village. (The plan is simple—three long streets running north and south, and eight short cross streets running east and west, a classic example of the grid. The church stands on Church Street, the village bank is on Bank Street, and Main Street *is* the main street of town.) Tickets in hand, you stroll off, walking up the hillside, along a leafy street. With each step, you become aware of the quiet and begin to unwind, ready to be drawn back in time.

Nearly all the houses are of ruddy brick (some of the earliest in half-timbered, German style). Window frames are picked out in spanking white and shutters are black. White picket fences enclose bright gardens. Sidewalks are paved with bricks in patterns that change every few yards. Everywhere there is the deep, dappled shade of many trees and the rustling of leaves.

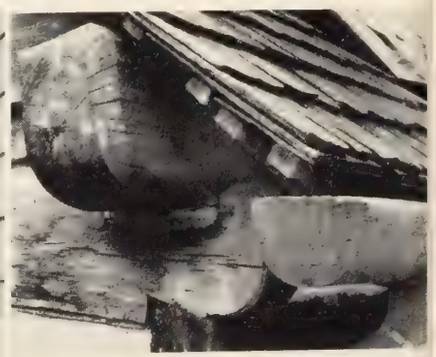
As it should be, the heart of the village is the town square, grassy, white-fenced, crossed by a brick path, and planted with maples, willow oaks, elms, dogwood, cherry. In one corner of the square is the village pump (the Salem Moravians devised one of the first water systems in America), and not far from the pump is the firehouse with a glimpse of a venerable fire engine through the white gates.

Most of the community buildings—the church, the girls' boarding school (now Salem College), the boys' school, the store, the dwellings of the unmarried men and women—are grouped around the square. The majority of the houses stretch out along Main Street. At about this point, you begin to notice that for a pioneer town these dwellings have a surprisingly elegant townhouse quality. The craftsmanship is impressive. Front doors, handsomely paneled or set in herringbone patterns, are agleam with brass knobs and knockers; ornamental iron railings set off entrance stoops sheltered by little vaulted canopies; fanlights crown doorways; brick window heads are gracefully arched.

Of the twenty-seven buildings already restored, six of the best are open to the public. (Another, it is hoped, will be ready in 1968: the old village bakery, which will again turn out batches of Moravian-style breads, cakes, and cookies.) A good place to begin is the Single Brothers House on the west side of the square. This long, four-story building has an intriguing face: one section, built in 1769, is half-timbered, the other, built seventeen years later, is all brick. The effect is both odd and arresting. Here, all unmarried men above the age of fourteen (usually averaging a total of sixty or so) lived and worked at various crafts. A series of craft shops have been set up in whitewashed rooms opening off the long, plain halls. Modeled on the originals, they are furnished with the old eighteenth-century tools and gadgets, and in each one a master craftsman is again at work, whittling, stitching, kneading. You can watch a tinsmith, a shoemaker, a gunsmith (Moravians did not believe in fighting, but needed guns for hunting), a tailor, a joiner, a cooper, a dyer, a potter. The morning brims with the satisfying

Continued on page 26







Moravians had craftsmen's eyes for details. *Above left:* Wooden man with tobacco box and leaves identifies the tobacco shop. *Above right:* Beautifully made wood shingles and gutters for early houses made up for limitation of building materials. *Left:* Brass knob and escutcheon crafted by silversmith John Vogler for his house.



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sounds of their work: the rasp of a saw, the hammering of nails, the whirr of a potter's wheel, the pounding of iron. The aromas are intoxicating—freshly cut wood, rich leather, beeswax candles. Cookie cutters and candle sconces, fresh off the workbench, are set out for sale in the tinsmith's shop. The dye shop displays skeins of yarn dyed with onion skins, sassafras, lichen, sumac berries, walnut hulls, madder root, pecans. In the basement you can look in on the kitchen with its cavernous fireplace and bread oven, its huge mixing bowls and butter churn, its bathtub-big dough tray (your arms ache in sympathy for those former cooks), and the big, bare-floored dining hall (it is easy to imagine the clatter of the brethren crowding onto the benches around the sawbuck tables). Upstairs is the prayer hall with its special treasure, a 1798 Tannenberg organ. Nowadays, at the press of a button, the organ rather startlingly plays a rousing tape recording of itself.

Farther down Main Street stands the tavern, at a spot which used to be near the outskirts of town. (The church owned the tavern, but with an out-of-sight, out-of-mind philosophy, positioned it as far away as possible.) Ducking into the warmth as gratefully as the early travelers, you take a peep at the Publick Rooms on one side (raftered ceilings, ladder-back chairs, bare tables, plenty of mugs for ale), and the Gentlemen's Rooms on the other side (plastered ceilings, comfortable chairs, white tablecloths, goblets for wine). Behind the dining rooms are the quarters of the innkeeper and his wife (their children, it seems, were boarded out in the village because life at the tavern was "bad for their souls"), and upstairs, a bedroom where George Washington spent not one, but two, nights. Best of all is the big, raftered kitchen. A fire blazes in the hearth; bunches of dried herbs and a goose swing from the rafters; iron pans and caldrons hang on the whitewashed walls; pewter and brass gleam on the shelves of a dresser; wooden barrels hold supplies; and in a corner stands a candle wheel ready with a batch of freshly dipped candles. This kitchen would tempt any woman to linger, but small boys and their fathers will no doubt want to see the big yellow barn next door that houses dusty, intriguing displays of old farm equipment.

By now it will be time for two "social" calls, the first at John Vogler's house on Main Street. Vogler was the town's master silversmith and watchmaker, and his house is one of the finest in the village. A painted clock face above his front door advertises his trade, and in the window of his workroom hang old-fashioned pocket watches and a yellowing, handwritten little sign that reads: *Profiles Neatly Cut, John Vogler.* He loved to invent gadgets, and one of his inventions was a small machine for cutting silhouettes. In his workroom, the scattered tools on the work table give you the distinct feeling he has just ducked out for a breath of fresh air to relieve the eye-aching intricacies of watchmaking. The house is almost entirely furnished with actual Vogler belongings. John Vogler obviously liked his comfort and treated himself to it more generously than most of the other villagers: witness the elegant little dining room with its oval Queen Anne table, black-and-gold painted chairs, pretty yellow-glazed tile stove for warming the diners, and pink-luster tea set on the wall shelves; the deerskin-covered rocking chair in the living room; the wallpaper on most of the walls; and, in the kitchen, the latest model cooking stove, a formidable creation called "Cooks' Favorite." The scarcity of luxurious furnishing materials is illustrated by the window treatments: curtains are made of non-elegant homespuns—printed linen or linen-and-wool damask—and shirred simply onto rods. Upstairs, a small room has been turned into a tiny museum of family paraphernalia; among yellowing letters and autograph albums, you come upon, with a start, John Vogler's last toothpick and razor.

The second call is at Matthew Miksch's less ornate house, also on Main Street, but on the other side of the town square. Matthew Miksch had never been trained at a particular craft, so he ran a little shop in the front parlor of his three-room house. Here he sold all sorts of homemade odds and ends, but mainly tobacco grown in his garden. This little establishment is said to be the oldest tobacco shop still standing in the country. The shelves of the shop are kept stocked with homemade wares (candy, gingerbread, candles, soap, seeds, wooden toys, spices, and tobacco). The tiny house is simply and sparsely furnished as if with half a mind for the needs of daily living, half for the needs of the store. The sturdy chairs and tables and the family desk in the parlor-store are ranged around the walls to leave plenty of floor space for customers. The two windows on adjoining walls are treated as one, with a single-panel curtain on each window, to give the small room more light and breadth. In

Continued on page 29

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OLD SALEM *continued from page 26*

the master bedroom, a press bed (forerunner of the Murphy bed) could be folded up against the wall during the day, allowing Sister Miksch plenty of elbowroom for candle-making. In the provincial, scrubbed kitchen, you will spot a splendid gadget: a one-handed rolling pin, so the cook could rock the baby with her free hand. You leave the house by the back door for a look at the garden brimming with herbs and tobacco, and the tobacco manufactory, a little log outbuilding redolent with the aroma of freshly curing tobacco leaves.

As the low sunlight starts to flame the house fronts even redder than the natural red of their bricks, you realize that a whole day has slipped pleasantly past. But there is still time to stop in at the Wachovia Museum (Wachovia was the Moravians' name for the whole area), housed in an old building on the square which used to be the boys' school. You *could* spend half a day in here, but most likely by now you will have only half-an-hour or so left to take in some of the best exhibits before the museum closes: the roomful of lovely slip-decorated redware made by Gottfried Aust, Salem's first and most famous potter; the reassembly of one of the eighteenth-century schoolrooms; the display of old cooking gadgets (their ingenuity will surprise you); and the music room, crowded with instruments and Moravian music manuscripts.

When to go: Anytime really, as the village is open year-round, and lovely both in summer (when it is at its leafiest) or winter (when it is sparer, more silhouetted). Dotted through the year, various Moravian celebrations take place in the village just as they did long ago: the Twilight Procession on July 4, with bands and singers winding through the darkening streets; the Christmas Eve ceremony when the congregation, after coffee and sugar buns in the church, streams out through the village carrying small lighted candles to star the night with the flickering of lights (the traditional Moravian Christmas cakes, ginger cookies rolled paper-thin and cut into shapes, are well-worth buying at this or any season. They may be ordered year-round from the Bocock-Stroud Company, West Fourth Street, Winston-Salem, N. C.); the Easter Sunrise Service when as many as 500 musicians, so they say, spread through the streets before daybreak, waking the sleeping people with trumpet music, then assemble to play antiphonally for a sunrise march from the church to the graveyard.

Where to stay: Nearby motels in Winston-Salem are: the *Downtowner Motor Inn*, 128 North Cherry Street; the *Holiday Inn*, 127 Cherry Street South West; the *Parkway Chalet Motor Lodge*, 600 Peter's Creek Parkway. All of them have restaurants.



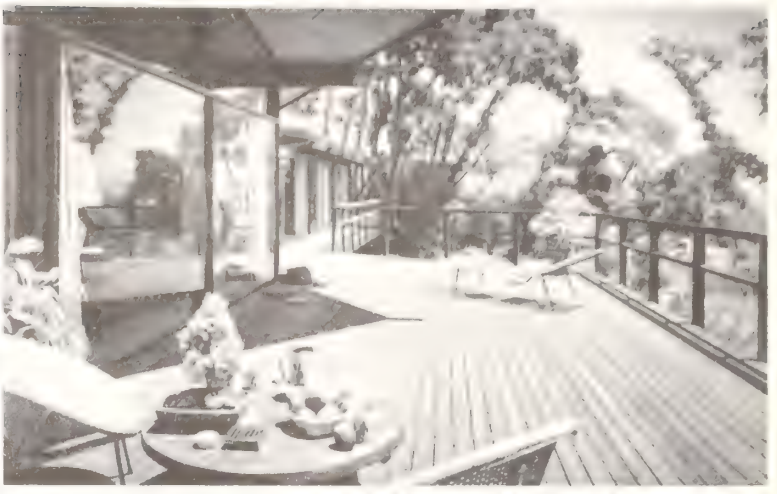
Earlier (1769) half-timbered portion of Single Brothers House is remarkable for a feat of workmanship: timbering was raised in only two days.



Above left: Painted clock over handsome doorway of John Vogler house—first to break from utilitarian Moravian traditions—tells that Vogler was a clockmaker as well as skilled silversmith.

Above right: Vaulted canopy over door and ornamental railings of 1811 Inspector's House are typical of Old Salem architectural details.

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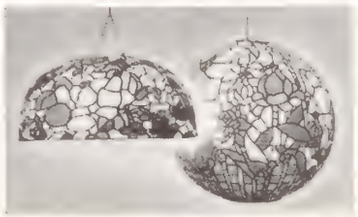
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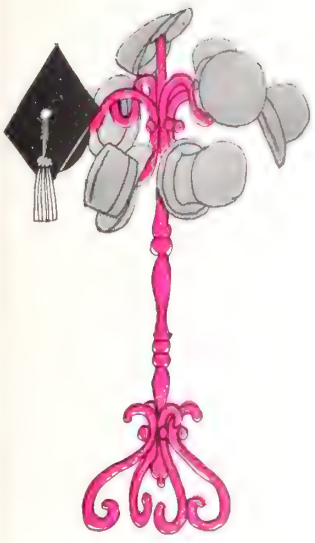
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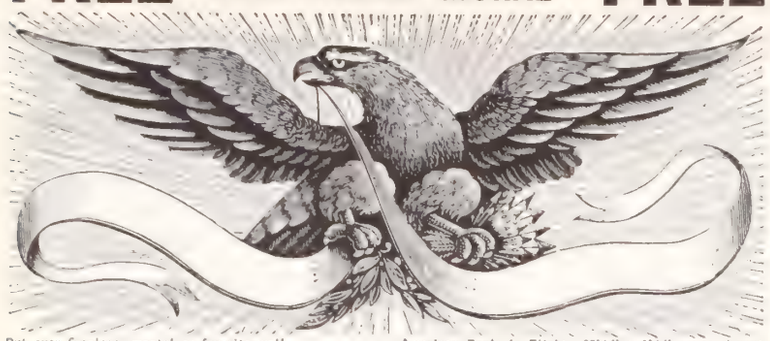
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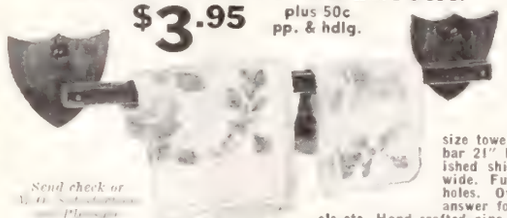
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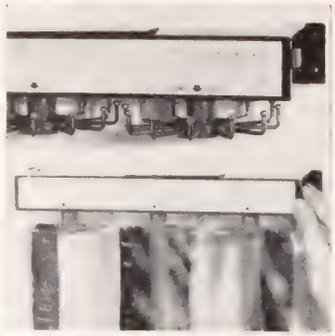


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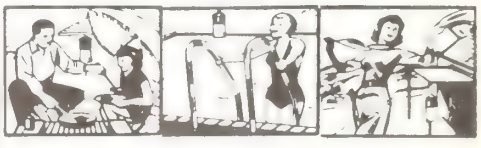
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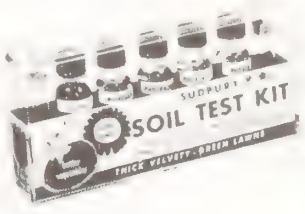
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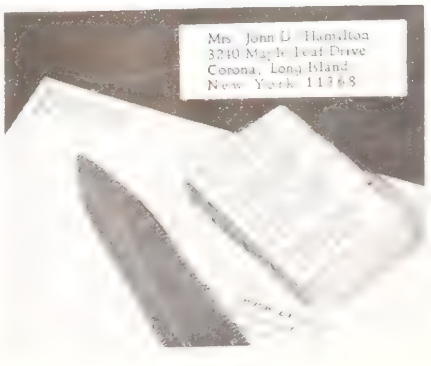


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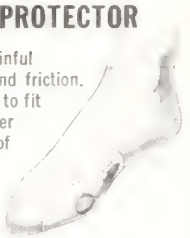
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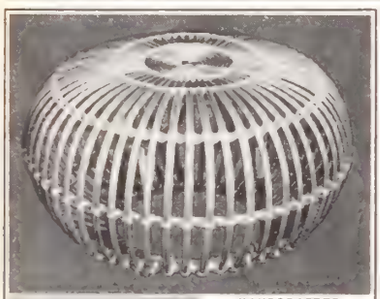
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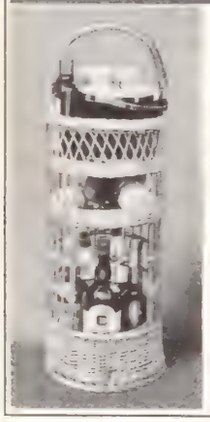
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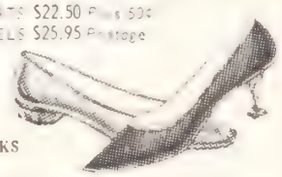
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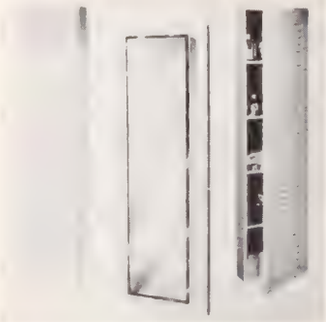
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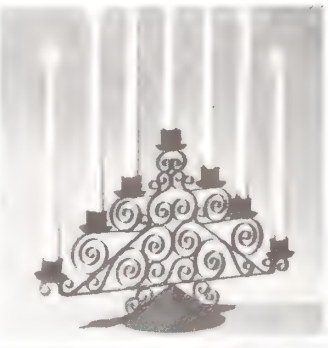
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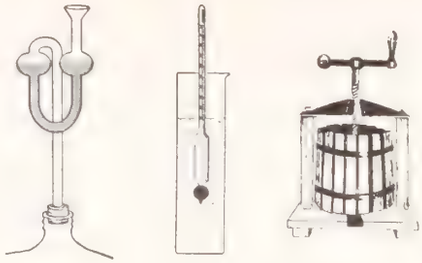
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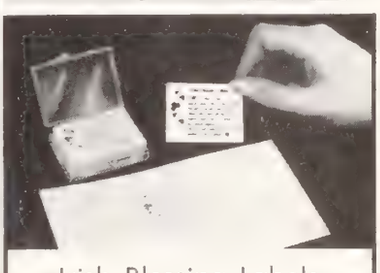
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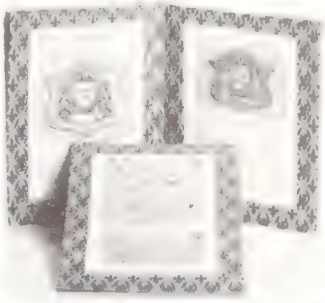
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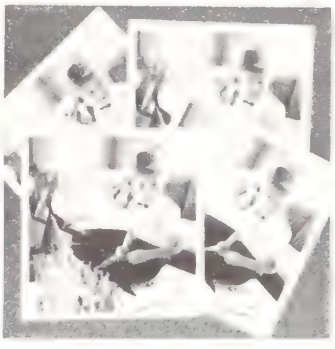
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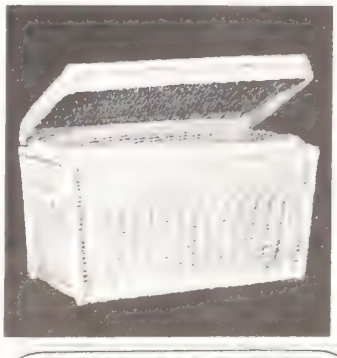
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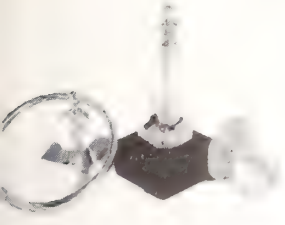


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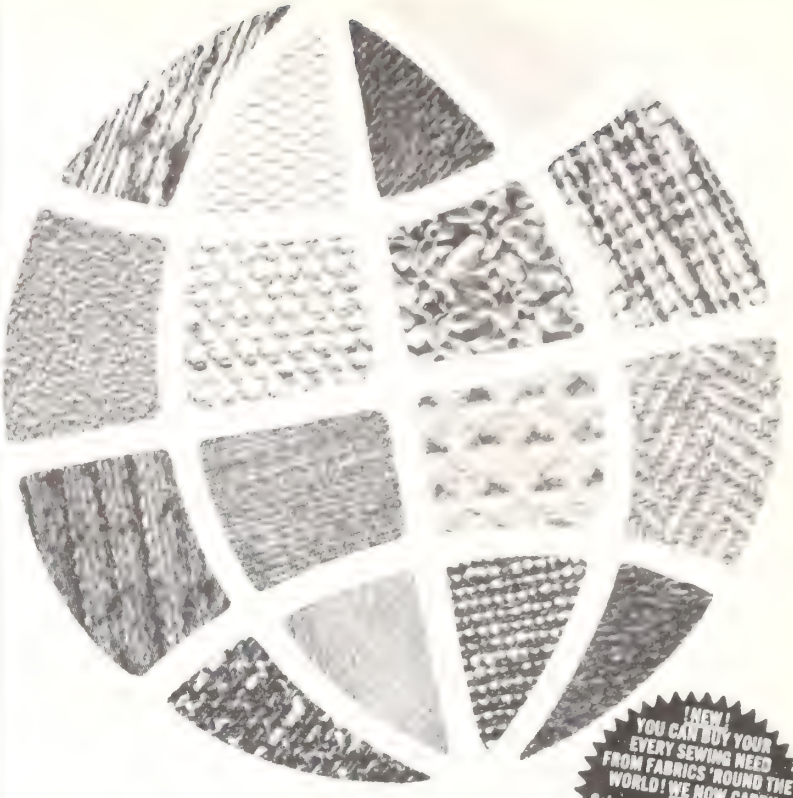
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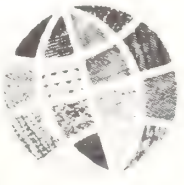
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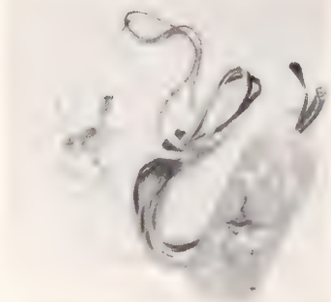
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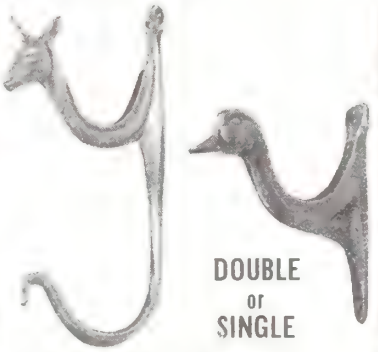
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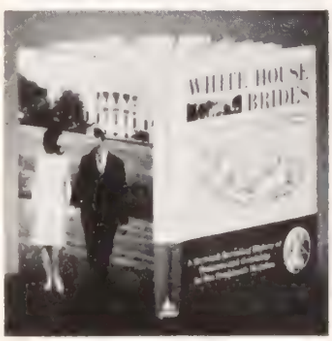
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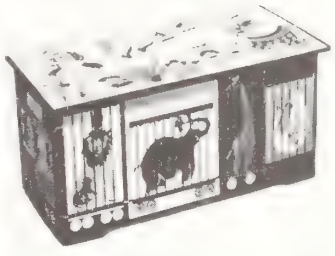
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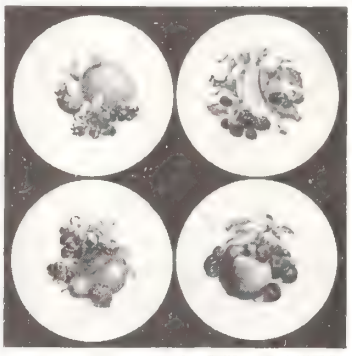
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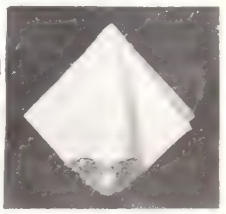
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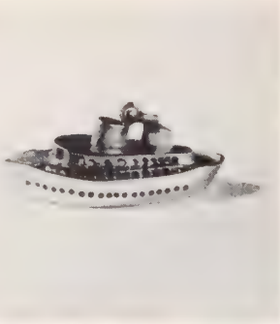
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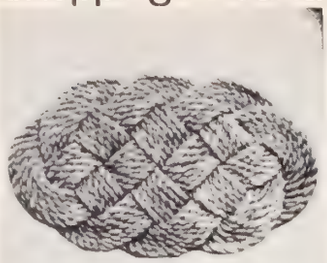
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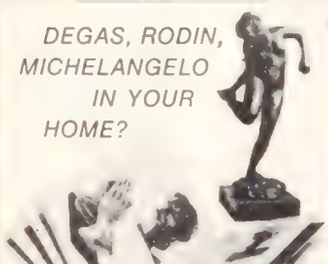
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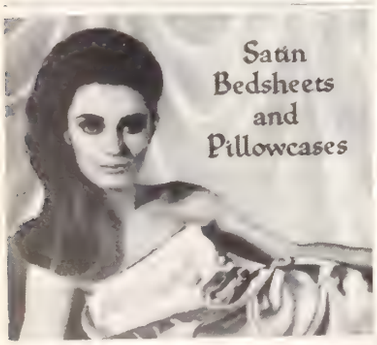
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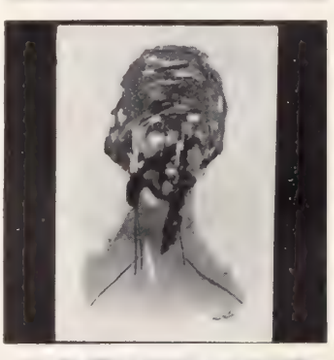
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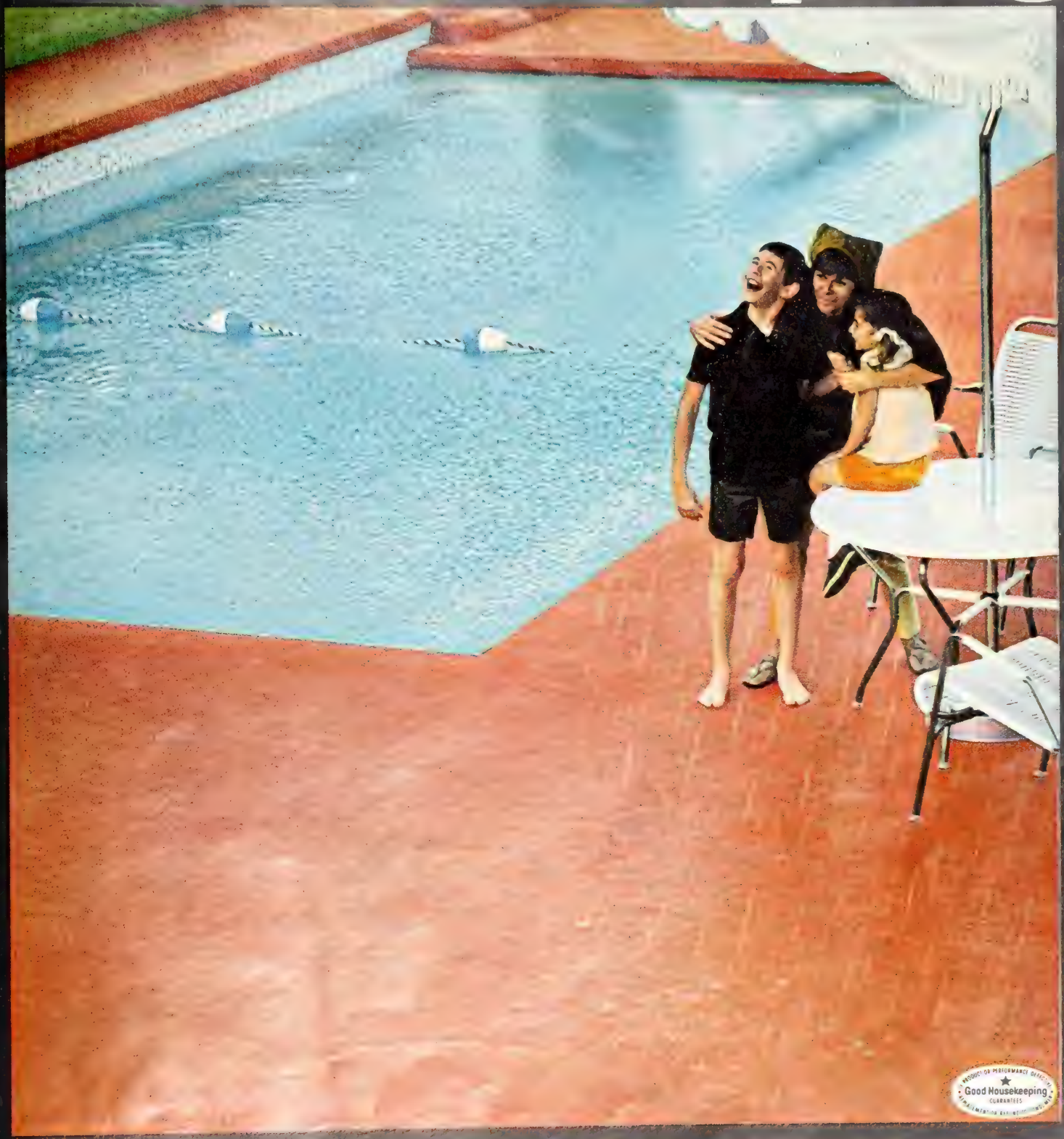
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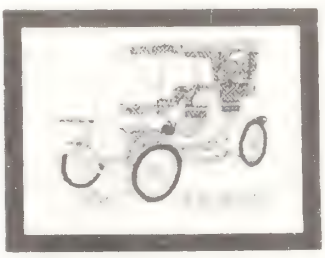
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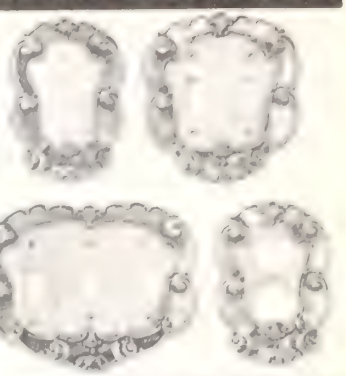


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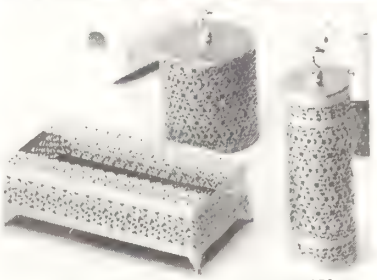
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$1.98 per pair
Custom design of hi-quality, rust-resisting door sliders. Antique gold finish metal. Engraved for a red worm lock. Easy to manipulate mounting screws included.



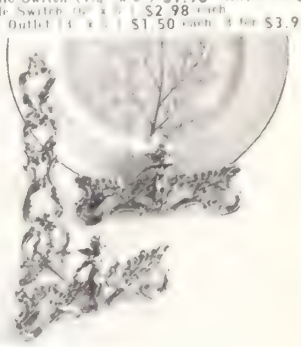
GOLDEN BRASS SWITCH PLATES
Solid Metal Switch Plates are handsomely plated in antique gold brass and lacquered to prevent tarnish. Elegant scroll design is appropriate for every room. Brass screws included.
Single Switch (3" x 5") $1.00 each; 3 for $2.85
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ANTIQUE FRENCH DOOR KNOB
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Switch to elegance and order this handsome metal door knob and back plate. Plated in 18K. Antique Gold. Knob measures 4" and back plate is 8" long. We include stand and spindle and mounting screws. $2.98 each, $4.98 for 2 sets.





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Order these smashing filigree metal holders to add a look of gold to your bath and powder room. Filigree metal is gold plated and lacquered to resist tarnish. Decorative antique golden angel handle.
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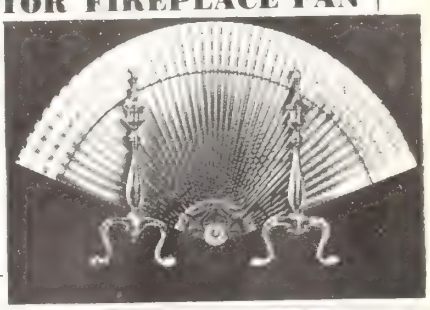
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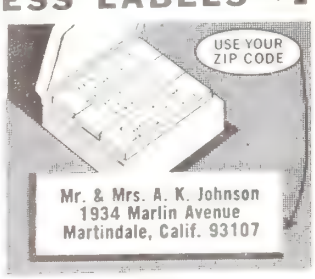
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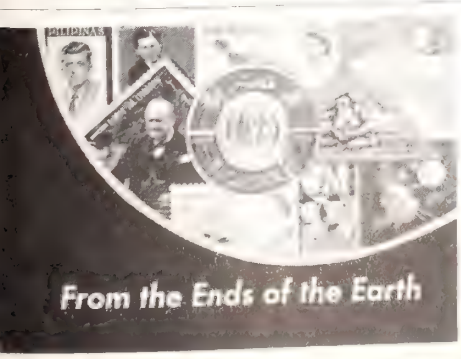


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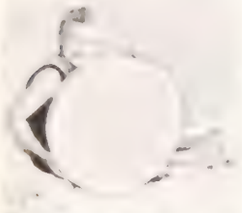
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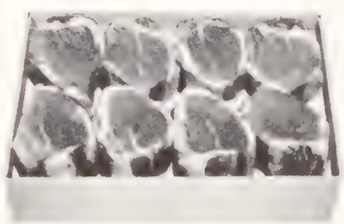
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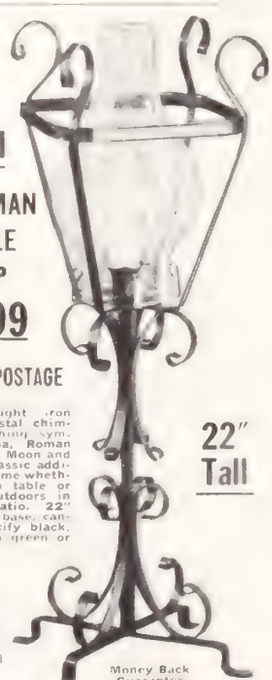
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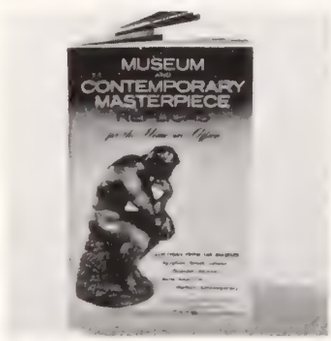
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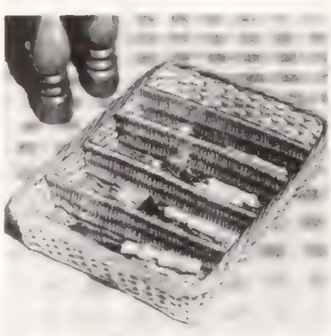
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A bikini brings out the woman in us. And with this polka-dotted beauty's bosom booster—what a woman! Even the average figure is more provocative. By famous California designer. Drip dry cotton fully lined. Choose black or red polka dots on white. Send hip and bust size. $4.98 ppd. Nel-King, Dept. HNG-67BK, 811 Wyandotte, Kansas City, Mo. 64105.



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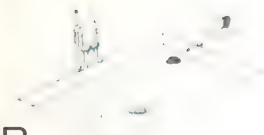
Help yourself!

Summertime and the livin' is easy, with a rattan silverware tray for entertaining indoors or out. Pile five sections high with forks, spoons, knives, other serving pieces; tote it to the picnic, buffet table. Then enjoy, enjoy! Varnished willow, woven in Madeira. 15" by 11½" by 3". $3.98 plus 35c post. Helen Gallagher, Dept. 106-7511, Peoria, Ill. 61601.



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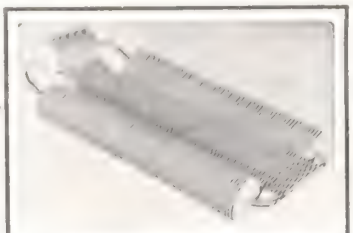
GET IN THE SWIM WITH THE Patio



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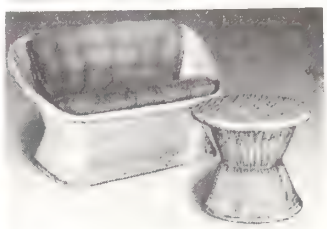
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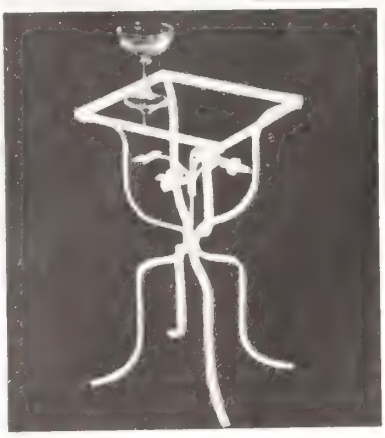


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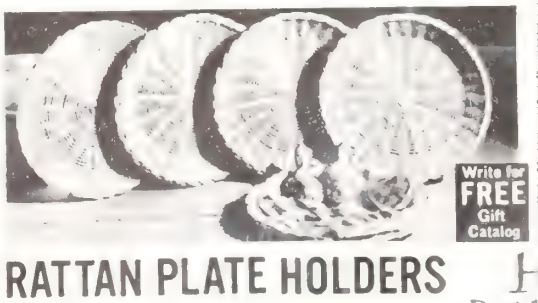
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A cooling fountain sprays from 'round a vinyl pool for the you ones. Gay white polka dots blue sides; white bottom. Wi valve to inflate by mouth or bicyc pump. Spray mechanism encirc pool, connects to garden hose. 5 dia., 9" h., holds 100 gal., $5.9 72" dia., 10" h., holds 140. $7.9 Ppd. Artisan Galleries, HG6, 21 N. Haskell, Dallas, Tex. 7520



A cool head

Don't be a hothead this summer Play golf, garden, fish, sail in co fort wearing a soft, pliable, cell lose-insulated sun hat with an al minum band. Pour water on ou side and temperature drops 15 20 degrees within one minut stays cool 5 hours. Adjustabl Natural tan. $4.95 ppd. Deer Hil HG6, Flushing, N. Y. 11352.

BAR-B-QUE AIR or SPRAY FAN! SQUIRT! STIR!



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HERE is a versatile device. It has a fan at end and a squirter at the other end. It also h stirrer attachment for mixing drinks, etc. Ba operated. Furnished with a stand, it can co to a desk fan. **$3.95** (with batter

FAN... Barbeque Fan, Fireplace Starter, Desk Hair Drier.

SQUIRT Puts out grease flames, Adds Vermo Dry Martinis.

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Shopping Around for Pool and Patio

Portable for potables



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Your garden hose plus an anodized aluminum shower attachment is a splendid addition set up outdoors after a sandy day on the beach. Attach the shower's bracket to wall of house, garage, barn or post. Shower head swivels and sprays in any direction. Use it to bathe pets, too. $3.98 plus 35c post. Holiday Gifts, HG6, 7953 Raritan St., Denver, Colo. 80221.

Fun a-foot



Hang towels and pajamas in the bathroom; suits, caps and terries at the pool or in the seaside cabana. Big feet, jumbo hooks in golden or silvery metal have never-rust, never-tarnish finish. 3½". $1 a pair; $2.98 for 3 pairs. Postpaid. Darling baby shower gift! Lillian Vernon, HG6, 560 S. Third Ave., Mt. Vernon, N. Y. 10550.

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For the long summer drink or draught, mugs are the mostest. Set's of natural bamboo whose design's hand painted in black (wood's treated and finished to take very hot or very cold beverages). 4¾" high. Now's the time to stock up for weekend contributions to hostesses. 6 for $5.95 ppd. American Trader, Dept. 589, Norwich, Vt. 05055.

Falling water



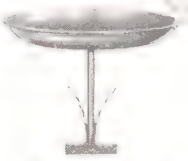
Sweet sound: water cascading among rocks—so cooling, so soothing. "Rocks" of the Balboa waterfall sculptured in crushed stone and resins, reinforced by fiberglas laminate, 26" w., 22" d., 22" h. in gray or brown. Electric: impervious to weather; with recirculating pump. $39.95 plus $2 post. The Patio, HG6, Box 25, Highland Park, Ill. 60035.

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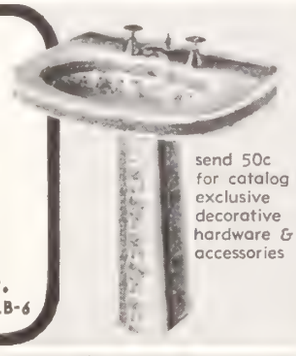
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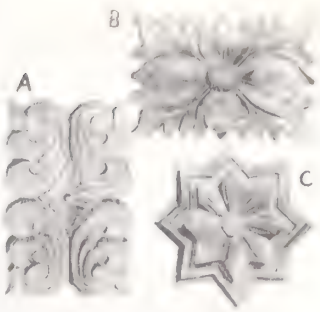
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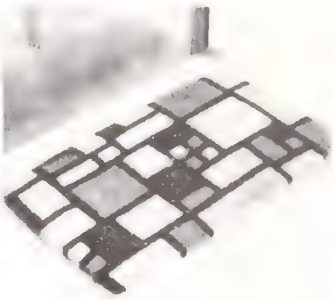
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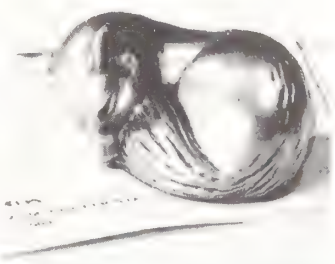
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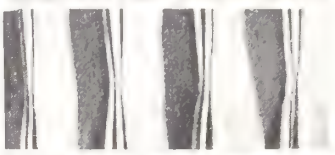


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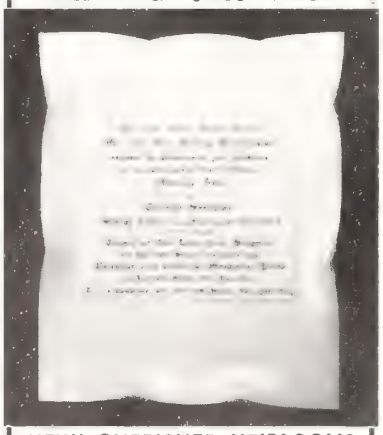


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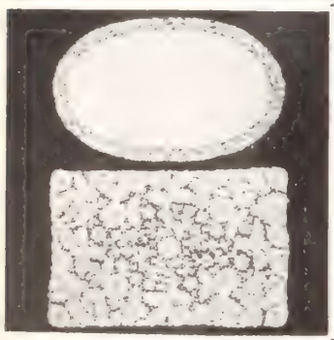
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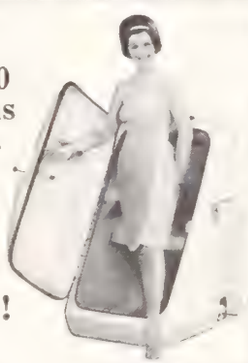
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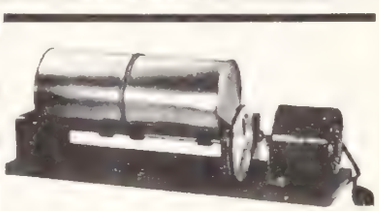
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Handsomely his

Balloon-back chair with mahogany frame hand-carved in "fingermold" style is called the "Robert Lee." 41" h., 27" w., 34¼" d., $99.95 exp. coll. A lady's chair, "Peggy Lee," is also offered. Choice of 25 fabrics. Complete handbook of Victorian furniture with samples, 50c. Magnolia Hall, HG6, 726 Andover, Atlanta, Ga. 30327.



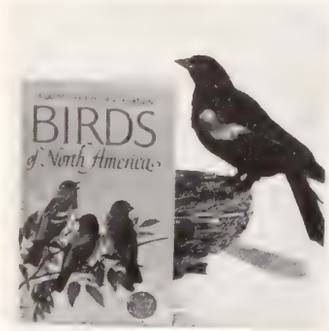
Tongs for toasters

Stop! Never scrunch a piece of toast out of a pop-up toaster again. Neat walnut-brown hardwood tongs lift bent toast out as quick as a wink without damage to wires. Because they're wood, they won't conduct electricity. Approx. 6½" l. Splendid for grilled sandwiches, frosted breads. $1 ea.; 2, $1.98. Ppd. Downs & Co., HG-O6, Evanston, Ill. 60204.



A heel in time

Off with the old and on with the new! No need to discard a favorite pair of pumps because heels are worn or out-of-style. Send shoes and $5.95 (reptile, $8.95) to Century and expert craftsmen will replace with any style you choose covered to match. $1 post. Free catalogue. Century Factory Shoe Repair, HG6, 210 Park Ave., Baltimore, Md. 21201.



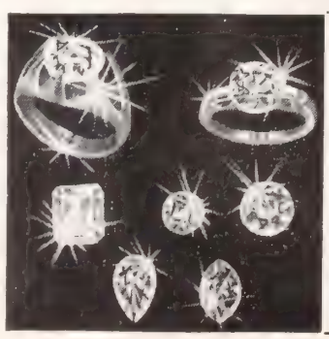
Bird watchers' must

One volume field guide with full color illustrations of 2,000 birds and 699 species is a must for all bird watchers. Guide includes sonograms that give a "picture" of the bird's song. Maps of winter and summer ranges; migration patterns; 340 pages; 4½" by 7½". $2.95 plus 35c post. Clymer's of Bucks County, HG6, Pt. Pleasant, Pa. 18950.



Marks the spot

What's in a name plate? White reflector-beaded letters shine forth day or night. Easy to decipher, since they reflect light wherever it comes from—a car or the moon. Rust-proof aluminum; black, copper, green or red background. 18" by 2½". Number plate 7" by 2½". $4.95 ppd. Spear Engineering, 300-0 Spear Bldg., Colorado Springs, Colo. 80907.



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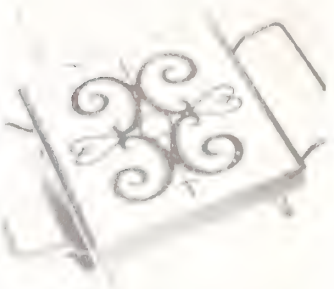
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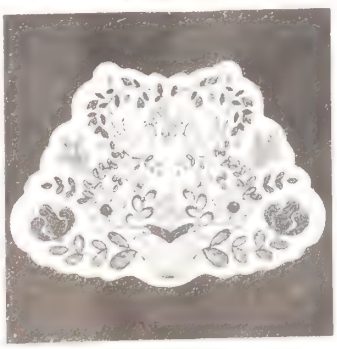
And baby makes three

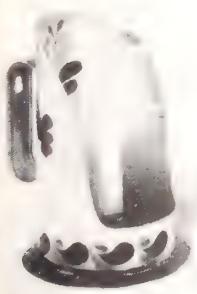
This new grouping of beloved Hummel figures is a delightful gift for families who are welcoming a new member. In the beautifully traditional Hummel coloring, 5" high on a circular base, they're perfect additions to a collection. Or start the new arrival on a hobby *early*. $21.95 ppd. Hildegarde Studios, HG6, 597 Farmington Ave., Hartford, Conn. 06105.



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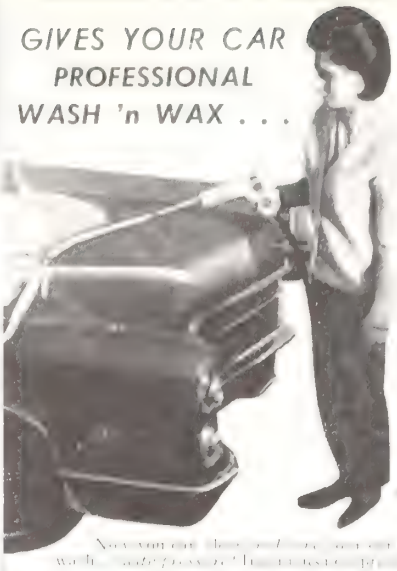
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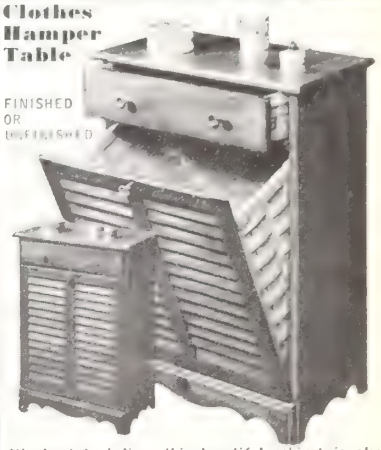
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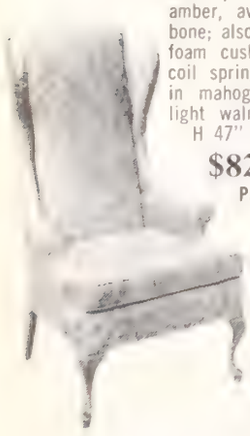
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Noteworthy

A beauty in the Queen Anne tradition is this brandy brown mahogany desk. Claw and ball feet, acanthus leaf carving at top of legs. Rosewood inlays on top and edge of apron, drawers with inset panels. 40" w., 21" d., 29" h. $179.95. Matching chair, $99.95. Shipping charges coll. Catalogue, 25c. Ephraim Marsh, Dept. 467, Box 266, Concord, N. C. 28025.

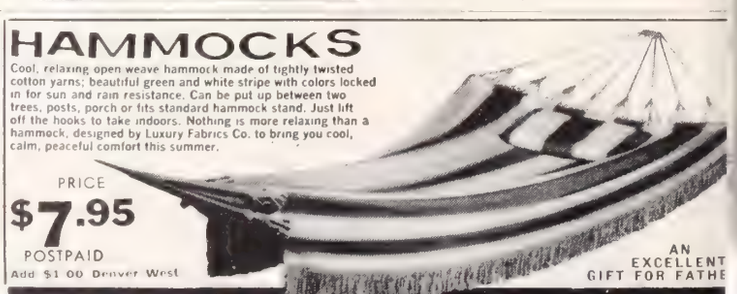


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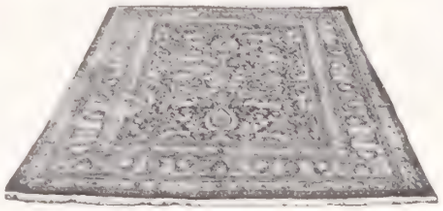
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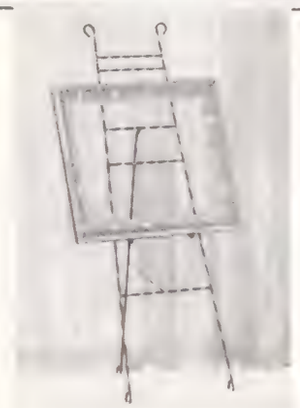
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Dainty purse-size home electrolysi unit is specially engineered to de stroy hair roots, but doesn't punc ture skin. Absolutely safe to us on arms, legs and face. Gets rid o annoying little sprouts that d crop up so often—and it gets ri of them permanently. $14.95 ppd General Medical Co., HG6 5701 W. Adams Blvd., Los An geles, Cal. 90016.



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The first foot sock that really fits stays in place, remains invisible Thanks to its unique design (mole ed full cushion heel, full foam sole) these machine washables as sure support, comfort and the pro tection you deserve. S (8½ to 9) M (9½ to 10); L (10½ to 11) $1 ppd. Free catalogue. Walte Drake, HG-75, Drake Bldg., Colo rado Springs, Colo. 80901.



Climb to vigor

Walker lets you walk, jog or ru at home regardless of weather con ditions. Excellent way to recupe ate, rehabilitate after prolonge or serious illness requiring tonin or retraining muscles. Steel fram slants upward duplicating mode ate hill. Belt for support. Fre folder. Battle Creek Equipmer Co., HG6, Battle Creek, Mich 49016.



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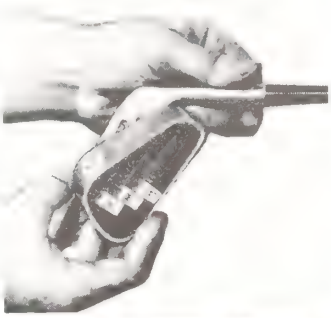
Fashion footnote

Multi-color pastel, two-toned beige, combination gray-black-white, pink-blue; blue to royal ombre, or solid navy, beige, black or white. Called the Glenda, it's all in kid. 1¾" wedge heel, 2½ to 12, AAAA to EE. 2½ to 10, $17.95; 10½ to 12, $18.95. Add 50c post. Free catalogue. Order from Solby Bayes, HG6, 45 Winter St., Boston, Mass. 02108.



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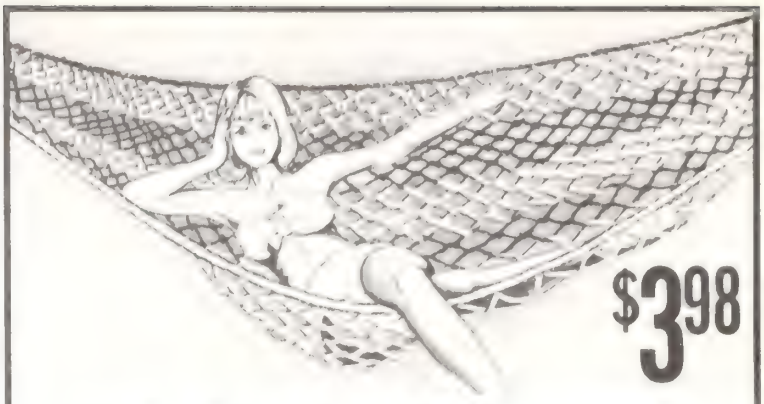
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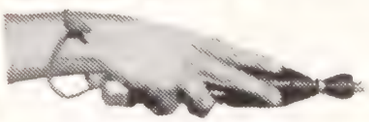
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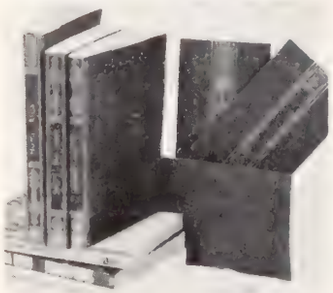
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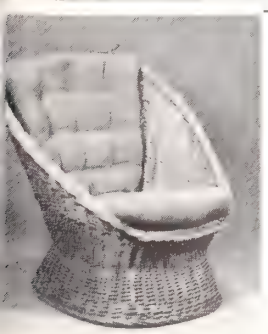
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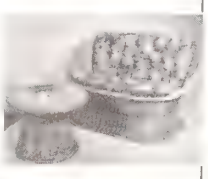




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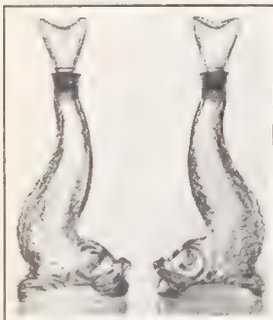


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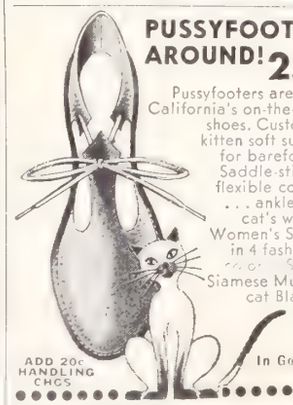


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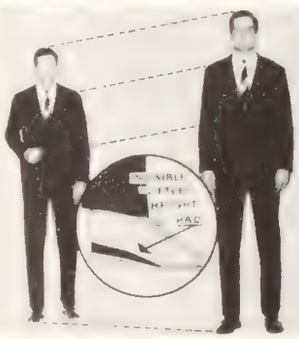
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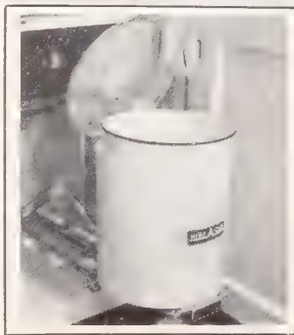
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You see this beautifully styled award-winning Swedish phone all over the world and for good reason. It's made in one piece (dial is at bottom). It weighs less than the receiver on an ordinary phone. Complete with jack ready to plug in and use. Specify color. Fabulous gift! $59.95 ppd. Telephone Supply, HG6, 887 Second Ave., New York 10017.



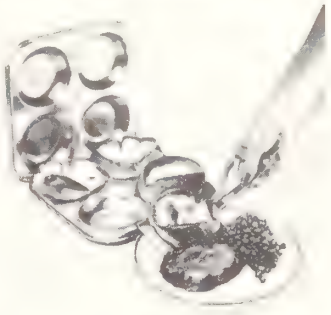
Sportin' pa

Dads go for this easy mock turtle necked shirt in combed cotton knit. Proportioned with extra body length and extra-long short sleeves to fit men who are tall and broad and live the active life. Navy, maroon, Spanish gold or white. Sizes M, L, XL, XXL. $4.95 ppd. Free catalogue. King-Size, Inc., 3967 Forest St., Brockton, Mass. 02402.



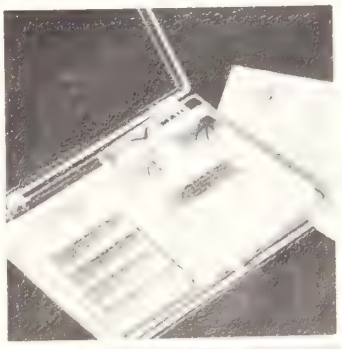
Preferred pans

For fabulous Yorkshire pudding, that great contribution by the British to great food fare. Traditional with roast beef, this palate delight *must* be baked in this proper pan of shallow aluminum made in England. Each mold turns out four 3¾" puffs. $1; two for $1.89. Ppd. Breck's of Boston, N92 Breck Bldg., Boston, Mass. 02210.



Desk essentials

500 items in a 4½" x 3½" plastic box—a summer's necessities for correspondence. Included: 100 personalized postcards in white, canary, gray or blue (specify); 250 gold gum address labels with script initial; 50 gold envelope seals; 50 blue parcel labels; 50 gold, red or blue air mail labels (specify). $4.95 ppd. Bruce Bolind, HG6, Boulder, Col. 80301.



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FOR INDOOR AND OUTDOOR USE

Inspired by the magnificent windjammer clipper ship... each lantern is handcrafted and bears a brass plate with the name of the vessel that inspired it. The ship's history comes along with each lantern... the ultimate in priceless heirloom gifts for you or the mariner in your life!





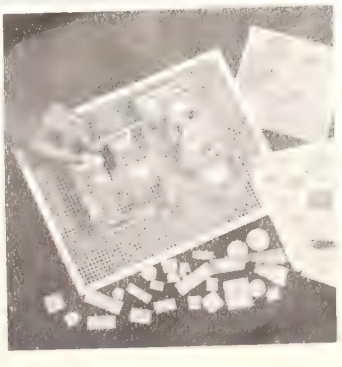
Flying Cloud: Inspired by the passenger salon lanterns of the most perfect clipper ship of them all! Hinged door for easy access to bulb. Antique brass or copper finish, in wall-bracket or table model. $69.95 ppd

Lightning: Inspired by the record breaking stalwart of the China trade. Hammered amber glass gives a romantic, muted light. Hinged door for easy access to bulb. Antique brass or copper finish, and in wall-bracket or table model. $49.95 ppd

Flying Cloud — Lightning

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Creative Art Needlecraft Kits



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Whimsical birds are worked in easy basic crewel stitches to create a delightful yarn painting. Kit includes everything needed to complete a 28" x 20" picture: design on beige linen; yarn in gay shades of red, blue, orange, green, gold; instructions (frame not included). Only **$8.95** plus **45¢** postage.

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This charming needlepoint design is perfect for pillow, picture, handbag or tote bag. The design has already been carefully worked in finest tapestry yarn. You fill in the background in the color of your choice. Design is 6" x 6" on 15" x 15" gros point canvas with 10 mesh per inch. Other designs available: Pansies, Carnations, Iris, Roses, Lilies, Tulips, Violets, Daffodils—only **$5.95** each plus **35¢** pstg. Add **$2.95** for ivory or white background yarn (please specify color choice).



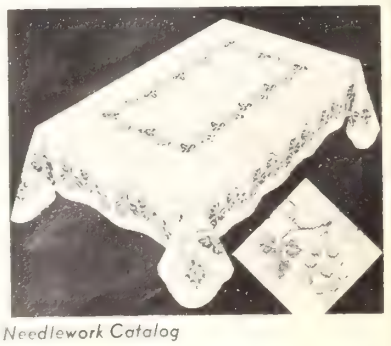


COLORFUL CREWEL PILLOW

Soft shades of green, blue, gold and rose are used to work the birds and leaves on this graceful new pillow. Kit includes cream colored linen for front and back of 14" x 14" pillow cover, embroidery yarn, royal blue cording, zipper, instructions and stitch chart. Only **$4.95** plus **35¢** postage.

GRAPE CLUSTERS TABLECLOTH

Purple grapes and green leaves are worked in simple cross stitch on this charming new tablecloth. Kit includes design stamped on cream colored Belgian linen with finished edge; embroidery floss in shades of purple, green and brown; instructions. Size 52" x 70"—**$7.95.** Size 60" x 80"—**$10.50.** Size 70" x 90"—**$13.95.** Size 70" x 108"—**$16.95.** Set of four 17" napkins—**$3.95.** Add **75¢** postage.



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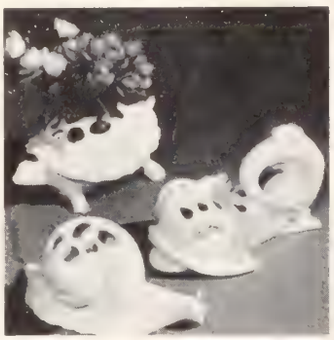
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Charming ceramic snail, turtle and royal dolphin flower holders bear holes in the back for flower stems. Arrange beguiling bouquets for alfresco suppers, on a guest vanity, anywhere. In off-white, they're imported from Italy. 7" long snail and turtle: 6" dolphin. $5.95 ea.; set of 3, $17. Ppd. Ziff & Co., HG6. Box 3072 Merchandise Mart, Chicago, Ill. 60654.



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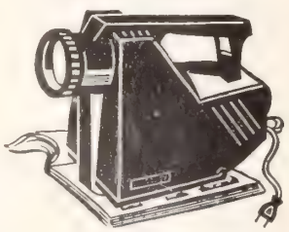


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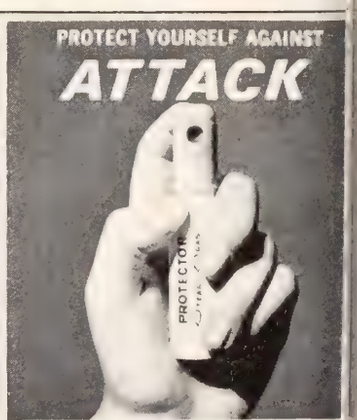
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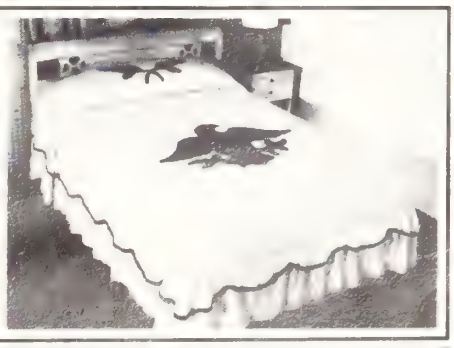
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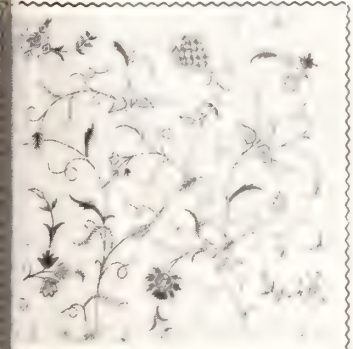
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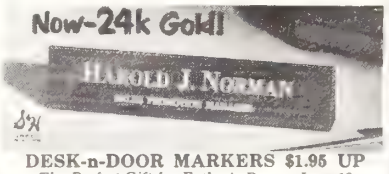


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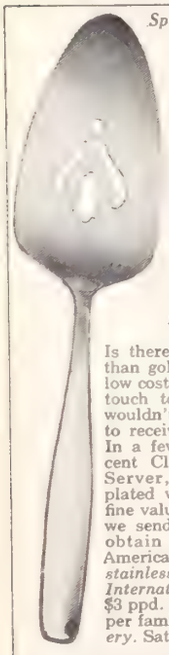
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GOLDEN CAKE SERVER, Box 156
Market Research Div., Dept. E-3, Meriden, Conn. 06450



4-Piece Electric Water Fountain

GARDEN ORNAMENTAL

A simply delightful fount with exquisitely detailed boy and girl statues and well. Hand-crafted in durably cast, Pompei stone. Finished Antique White, Green, Bronze or Copper. Stands 53", Shell 26" w., Statues 21" h. Price, including statues, shell, pedestal, electric pump, $111, F.O.B. Chicago. Immediate Shipment.

Send 25¢ for illustrated catalog of fountains, statues, figures and replica pieces



TUSCANY STUDIO
Dept. HG-67, 163 W. Ohio St.
Chicago, Illinois 60610

Shopping Around



Cock-a-doodle dandy!

Rooster in a stout-hearted stance—a remnant from its fighting heritage—adds a fiery South-of-the-Border flair to *any* shelf! Crafted in tin by Cuernavaca tinsmiths in Mexico, he's 12" high, 14" long from beak to tail. Red, purple and gold. $6.50 ppd. Order from World Handicraft Center, Dept. 590, Norwich, Vt. 05055.



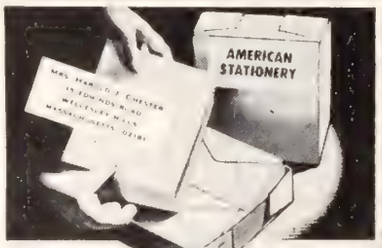
Sing goes the trolley

"I Left My Heart in San Francisco" is the tune to stop the cable car. Beau and his best girl stand starry-eyed on hand-carved circular wooden base. Gaily painted and finely crafted by Anri. Superb Swiss music box plays lovingly atop dresser or table. A song at $29.95 ppd. Catalogue 50c. Hildegarde Studios, HG6, 597 Farmington Ave., Hartford, Conn. 06105.



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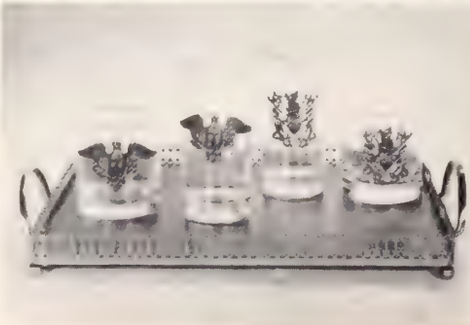


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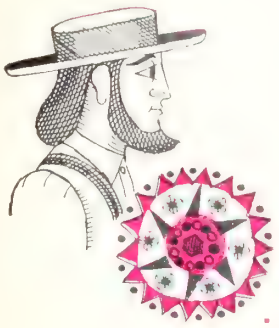
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Shopping Around



in Pennsylvania Dutchland

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from the Pa. Dutch Country



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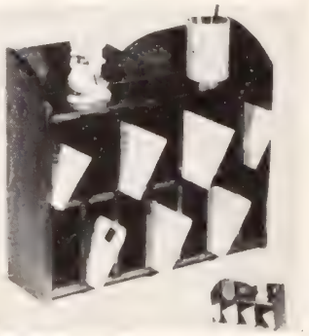
ELIZABETH McCAFFREY
Dept. HG-6, Northport, N. Y. 11768

Shopping Around



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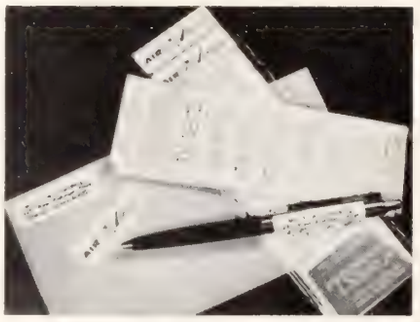
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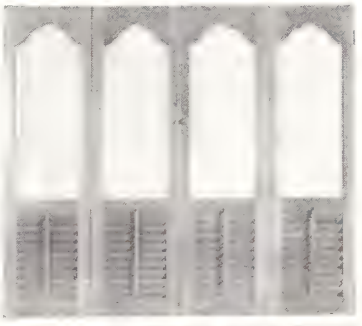
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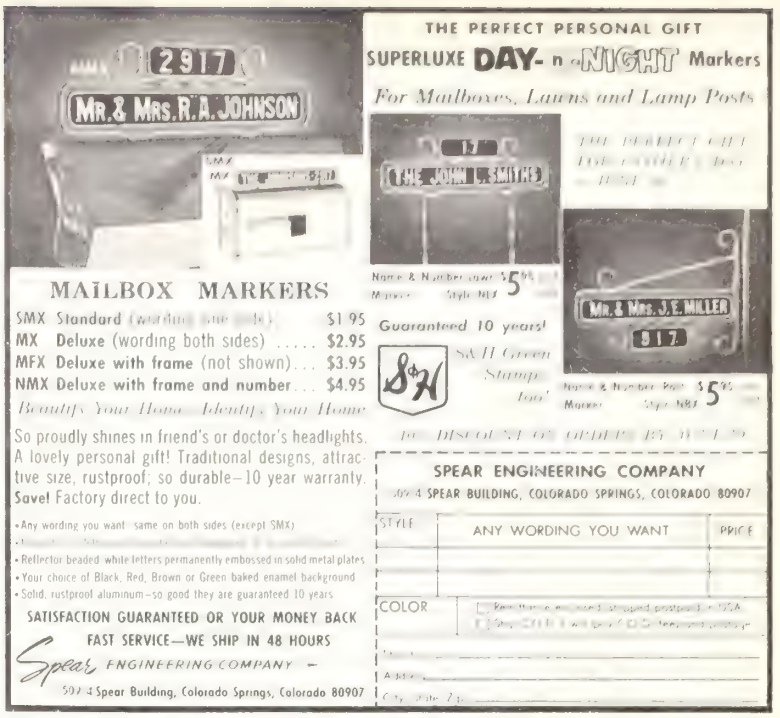
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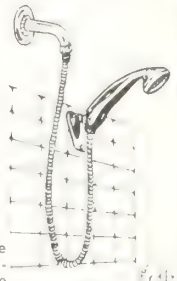
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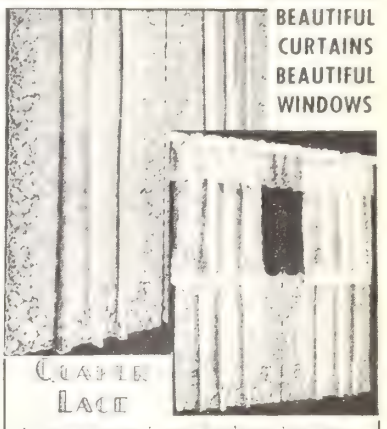
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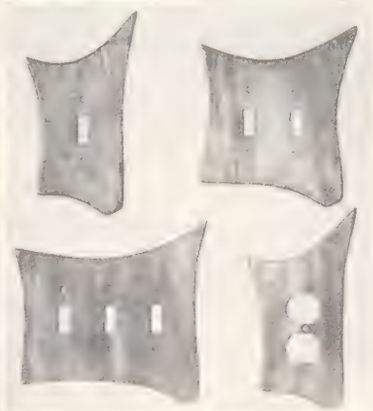
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Harriet Carter
Dept. HG667
Plymouth Meeting, Penna. 19462

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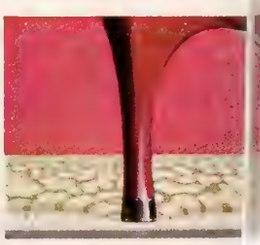
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Incredible cushioned floor takes punishment—then bounces back to

Incredible new cushioned floors by Congoleum-Nair

Summer joys

TRANSPORTABLE PARTIES

Picnics with a new twist

Summer is the time to indulge the romanticist that lurks in all of us. And what, in essence, is more romantic than a picnic? Whatever the food—cold or hot, gourmet or hearty peasant fare—a picnic is by definition an adventure, an exchange of your accustomed background for an idyllic spot outdoors. For purely pragmatic reasons, any picnic meal must be meticulously planned and carefully assembled in advance. And whether your destination is fifty paces from the house, or fifty miles away, the food must be easily and safely transportable. But to be truly a picnic, of course, the meal must also be fun. Starting here are three quite different varieties—a cold supper, a cook-watching party, and a cook-it-yourself meal. At the first and the last H&G played host; at the other one, we relaxed with the rest of the guests.

From a tailgate–
COLD SUPPER



ests serve themselves Chevrolet's tailgate, carry their trays to individual tables

MENU

Gazpacho
Salmon Quiche
Egg and Tomato Salad
Peach Tarts
Coffee
Moët & Chandon 1959



Martinis are poured ght from a Mason jar into plastic goblets



The former John S. Phipps house, now headquarters of the Gardens, looms in the background of the brilliantly lit outdoor theatre

As outdoor concerts, theatre, and ballet have multiplied all over the country, the pre-performance "picnic-on-the-lawn" has come to be one of summer's greatest pleasures. Since the setting is apt to be literally a lawn, and not too close to home at that, the food had better be cold and the trappings, good travelers. Such was the tailgate supper we took with us last July when we drove out to Old Westbury Gardens on Long Island for the annual evening of music sponsored by the Metropolitan Opera Studio. (Guests are invited to wander through the magnificent gardens and picnic at leisure before the concert.) For this idyllic setting, we planned a champagne menu, took along such creature comforts as chairs, tables, lots of ice, well-chilled Martinis, and citronella candles to light the scene and discourage any loitering mosquitoes.

The gazpacho stayed well chilled in a wooden ice bucket with the lid tightly taped on, and was served in Japanese lacquer bowls. The salad traveled fresh and crisp in its bubble-shaped plastic chiller, and a plastic salad bowl made an ice bucket for splits of champagne, which we drank from plastic goblets that had all the élan of crystal without the risk of breakage. Our guests helped themselves from the tailgate buffet, and carried their dinners to the tables on trays that doubled as place mats. The trays also simplified clearing when, before the concert started, everything was quickly whisked into a great big basket for the ride home.



PICNICS: Cold supper on the boot

A picnic picked up Old Warden's Gardener and Dorothy evening for the picnic. We packed the station wagon — the seat folded flat and unfolded, made tables and lights, chairs, sleeping bags and an instant dining room. The season's hot pots, Cornish pasty, Yorkshire fried chicken, pork as a bigger, different treat, and a marvellous basket was our carryall. Under the picnic set, and thermos flasks and plastic bowls and goblets came next.



On a terrace–

A JAPANESE FEAST



Luminaria—candles in sand-filled paper bags illuminate steps from parking lot to house



Guests gather on the terrace for drinks before dinner

MENU

Sashimi
(thinly sliced raw tuna)

Tempura

Shoyu Sauce with grated ginger and horseradish (for dipping Sashimi and Tempura)

Sukiyaki

Rice

Watermelon

Choice of beer or white wine

Cook watching was the absorbing attraction at an indoor-outdoor picnic party that fabric designer Jack Lenor Larsen gave at "Round House," his African-inspired retreat at East Hampton, N. Y. (See H&G, March, 1966.) Everyone gathered on the terrace for cocktails and sashimi and looked on with fascination as the guest of honor, Hawaiian potter Toshiko Takaezu, prepared tempura, the first course of an all-Japanese menu. Although cooked on the spot in traditional Japanese style, the meal was a masterpiece of advance preparation. The major chore of Japanese cooking—paring and slicing the vegetables—had all been done long before the first guest arrived, and all were arranged on a tray as attractively as if they had been hors d'oeuvres. A few pieces at a time, the shrimp, eggplant, string beans, onions, mushrooms, and parsley were first dipped in batter, then cooked swiftly in a heavy iron pan filled with oil. As each piece browned, Miss Takaezu plucked it out with long cooking chopsticks, and dropped it to drain in a Mexican pot lined with bright paper napkins.

The guests served themselves directly from the pot, using chopsticks or fingers according to their skill or inclination, and heaping the tempura on boat-shaped dishes of paper-thin wood—a Japanese version of paper plates. While everyone was eating tempura, the main course, sukiyaki, was cooked just as swiftly in the kitchen (although it could as easily have been done outdoors over a second charcoal grill), and when the guests were ready, they trooped in to fill their plates from the stove.



The bar is set up on Mr. Larsen's work table in his weaving studio



TOM YEE

Miss Takaezu uses long cooking chopsticks for the tempura

Wine, pottery goblets, and watermelon are arranged like a still life in front of a painting by Mr. Larsen on a pass-through panel between kitchen and living room

Guests help themselves to tempura from a big napkin lined pot





Japanese wood plates and ingredients for tempura are prettily arranged on a rough ceramic table on the terrace. Saucepan of tempura batter is set beside hibachi on low concrete wall, and on a small wicker table, a napkin lined pot for cooked tempura to drain in.



By a pool–

A COOK-AND-DINE TABLE

MENU

Hors d'oeuvres:
Chicken Tandoori,
Shami Kabob with Chutney,
Mango Pickle, Lemon Pickle

Chilled Coconut Soup

Seekh Kabob, Pilau

Puri and Pappadums

Rosogolla



Indian Tandoori chicken, roasted and re-assembled, is bedded on a platter of shredded carrots and beets



Sweetened Turkish coffee is served in soapstone cups, hand-carved in India

Shopping information, page 140

Our own cook-it yourself picnic wa inspired by a new kind of Japanese hi bachi table—an in genious combina tion of dining table and stove. Th table itself is teak and in the cente is a large steel plate heated by pro pane gas from a small tank attache underneath. It occurred to us that th hibachi would work as well for Near Eastern kabobs as for Japanes dishes, so we planned a poolsid party with a main course of seekh kabob to be cooked by each gues right at the table. The pilau (wit saffron, almonds, and raisins) t go with the kabobs was kept steam ing hot on the buffet table in a wood en container used normally as an ic bucket. Everything else was cold– the chicken and chopped lamb hor d'oeuvres served with an assortmen of pickles, the soup, the breads (on light fluffy bread and pappadums, type of wafer), and, for dessert, rosogolla, a light Indian custard. All, course, including the speared kabob were prepared in advance. To serv our somewhat international assem blage of dishes and accessories– elaborate boat-shaped papier-mâch bowls for the soup, Japanese Ima plates in an extra-large size for th seekh kabob, Thai silk napkin and Thai runners for the buffet tabl and a huge ice-filled Indian copp bowl to keep the bottles of beer coo

Japanese hibachi table seats six. Fourth side, with narrower border, i where the cook stands, if you have o



Each guest cooks his own seekh kabob right at the table



A light reed stool with a tray of raw vegetables and a yoghurt dip in soapstone bowls is placed between every two guests









Imaginative vacation houses

STUDIO BY THE SEA

where an artist paints in seclusion and makes good neighbors of her guests

In her two-part weekend house by the ocean, art gallery director Betty Parsons has found a way to do everything she wants to do when she wants to do it. A painter in her own right, she spends the day, or most of it, painting in her studio—the working half of her retreat. In the evening, she relaxes with friends in her guesthouse, a quite separate entity. Both houses are perched by the Atlantic near Long Island's Southold, a town Mrs. Parsons likes for its antiquity and surrounding terrain. Rough and picturesque, it pleases her artist's eye.

Because of the time demanded by her Manhattan gallery, she can paint only spasmodically in town, and usually at night, when "the light's never right." Weekends, consequently, are sacrosanct to work in her studio, a very simple structure consisting of one huge 30-foot-square room with a kitchen, storeroom, and bath curled in an L-shaped extension around one corner. "I wanted a great big cube," she says, "high—it's 16 feet—airy and flooded with light. I can't bear long, narrow rooms."

Oriented to catch the north light, the studio has one enormous "painting window" in the upper corner of one wall, 10-foot-high windows in another wall, and conventional windows over Mrs. Parsons' bed—all screened to control the light (even a painter can have too much) with matchstick blinds or white linen or both. The walls are painted white, but the pine floor and cedar ceiling ("it smells heavenly") are as nature tinted them. Although Mrs. Parsons' paintings are essentially non-objective, each one is inspired by something she has seen or experienced—a flower, a face, a spring morning. She is also a painter dedicated enough to care intensely about other painters. Many of them, Jackson Pollock, for example, she helped to make famous. A key figure in the development of contemporary art, she has sponsored practically the whole roster of American abstract painters, almost all of whom have been represented in her gallery (*Continued*)

A workshop as much as a house, the studio is furnished simply, almost monastically. Mrs. Parsons has no great interest in furniture, as such, unless it has a "story." But she loves shapes—things like barrels and baskets and fishermen's cable spools—and uses them as furniture. For ornament, she likes natural things—steer hides, driftwood, and pretty flotsam and jetsam she finds on the beach.



Studio is a very simple structure that can be shut up tight as a drum. All windows are protected by cross-braced sliding doors.



On the dining deck (used mostly for breakfast), LEFT, *a steel construction by Jonathan Porter is a permanent bright orange ornament. Planter over kitchen door holds another kind of color—geraniums and petunias—and indoors,* RIGHT, *Mrs. Parsons works with a third.*





Mrs. Parsons' desk she found in New Mexico. Of piñon wood, it is an example of a craftsmanship she particularly likes—American Indian.

The studio is one big cube



Studio, in plan, is Mrs. Parsons' "one big cube," plus a covered deck, kitchen, bath, and storage areas for food, clothing, and paintings.

at one time or another. Her own training involved ten years in France with such teachers as Bourdelle and Archipenko, ten years of hard work leavened with the deliciousness of French food—which she can cook like a Cordon Bleu. She has an enologist's knowledge of wine, and it is a fortunate guest who is bid to her table, her casseroles, her pasta with herbs, and a miraculous salad dressing of her own invention.

Despite this largesse, she is fond of saying, "I have no time to be a gracious hostess, so guests must fend for themselves. I stock the larder with whatever they fancy, and let them do their own cooking. Sometimes I ask them to lunch at the studio, and if I'm lucky, they ask me to dinner. The rest of the time they do anything they like, and so do I, which is paint. It's a very pleasant arrangement."

Since Mrs. Parsons built the guesthouse only to have people near her, her deprecation of her hostmanship must be taken with a grain of salt. She took great pains to build a house that would be both comfortable and handsome. It includes a big living-dining room, a large bedroom, a kitchen and bath, a fireplace for cool nights, an oil heating system (like the studio's) for cold ones, and a roof deck reached by a wonderful outdoor staircase with the bravura of a flying buttress. In the living room, one entire wall is banked with shelves containing an art library, a bound collection of *Dial* magazines dating back to 1923, and a potpourri of Pre-Columbian sculpture and American Indian toys, masks, and artifacts.

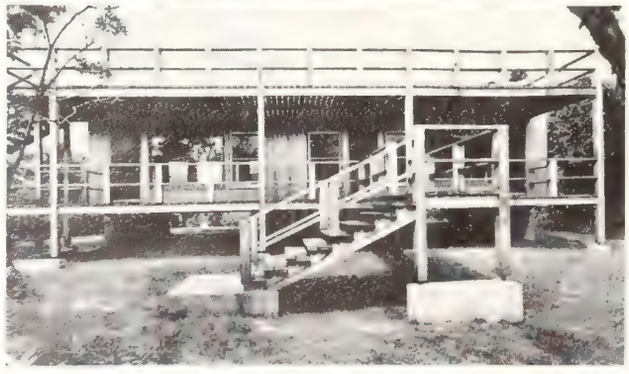
The guests (usually limited to a quartet) find that they don't fend for themselves nearly so much as they fend



for Mrs. Parsons' painting. She would rather paint than anything, yet she is always suggesting a picnic or a visit somewhere to amuse her guests, and only when she is gently dissuaded from these pleasures will she work.

But there are interludes of play. She loves the sun and the sea, swims like a fish, and has a private rock ("like a hippopotamus coming out of the water"). An ardent beachcomber, she scavenges for beach glass—odd fragments of old bottles and jars polished by sand and water until they look like jewels—and bits of driftwood which she paints to look like brilliantly colored little pieces of *pietra dura* and gives away as mementos.

Then back to work. Her "serious" paintbrush is rarely idle during the summer or even in the winter (the houses are open twelve months a year). Over the years, here and abroad, she has had a dozen one-man shows, participated in ten group exhibits, and is always preparing for the next *vernissage*. She has a following to satisfy, and with her two houses and the way she runs them she can do it, for she works and plays in tandem.



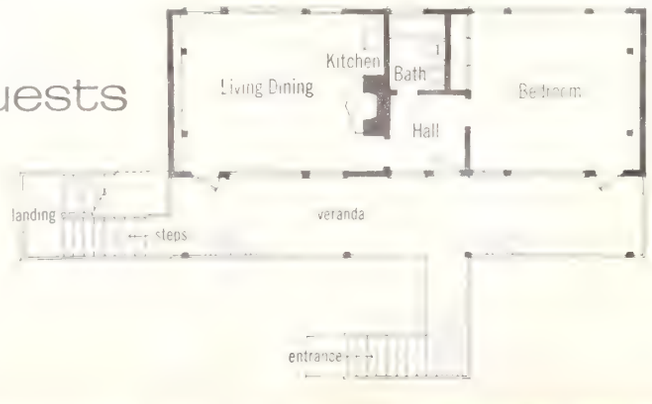
Guesthouse has a façade-wide veranda, ABOVE, *that terminates at one end in an outdoor staircase,* TOP, *leading to the sun deck. Halfway up, stair landing makes a fine lookout.*



Book wall in guesthouse living room is half library, half museum. Desk in corner was once a Yankee schoolmaster's.

The guesthouse is captained by its guests

In the guesthouse plan, the living-dining room with its open kitchen is separated from the bedroom by the entrance hall and adjoining bath.



A Parsons weekend: guest's eyeview

Two of Mrs. Parsons' best friends and constant visitors are art critic and historian Lawrence Alloway and his wife, Sylvia, a painter. Their feeling for her is a doting blend of affection, wonder, and amusement.

"Spending a weekend with Betty is one-third exhilaration, one-third serenity, and one-third Brillat Savarin food. Unlike most gourmet cooks, she likes to cook *with* people. 'You do this and I'll do that.' But she always chooses the wine herself. In fact, the first job she had when she came home from France was as a wine taster for a big California vineyard, and she has probably put them on the map.

"The guesthouse is a lovely place to stay—simple, but very comfortable, and the kitchen works like a dream. We spend a lot of time on the roof deck, sunning and reading and bird watching, and on rainy days we polish the living room floor, which is made of old wooden paving blocks, laid on end. They have that beautiful kind of patina that only comes with age.

"Betty is a wonderful hostess because she has an instinct for letting you alone when you want to be, and popping in full of ginger just when you feel like company. She's marvelous to take walks with—like that man in *As You Like It* who found sermons in stones and tongues in trees. She doesn't just look at a flower, she *absorbs* it, and the next thing you know, she's painting it. It may not become a flower on her canvas, but it's always evocative, always fresh. She paints whatever she has looked at last."

Imaginative vacation houses

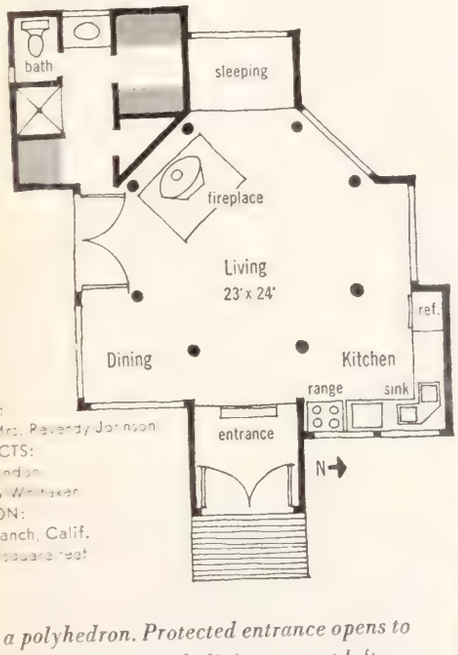
EXPANSIVE LIVING IN ONE ROOM

Dining area is a triangle formed by exterior walls and two of the redwood pillars and deep fascia that bound central octagon. Transom-like opening in fascia frames top of a chandelier made of forty-five multicolored bottomless wine bottles. Each contains an electric bulb and is suspended by a fish leader to a screw eye in ceiling. Electric wire curls from bottle to bottle, but is non-weight-bearing.

Indigenous woods in their natural state blend the house with its setting. Both the rough-sawn redwood siding and the redwood shingles of the pyramidal, skylighted roof will be left to weather to silver.







OWNERS:
Mr. and Mrs. Beverly Johnson
ARCHITECTS:
Moore, Lyndon
Turnbull & Whitaker
LOCATION:
The Sea Ranch, Calif.
SIZE: 595 square feet

Plan is a polyhedron. Protected entrance opens to octagonal living room with dining area at left, kitchen at right, sleeping alcove opposite entrance. Bath and closets are behind tiled hearth.

Continued on page 142

BAER





Kitchen, li dining are semi-trian and open t living roo Equipmer an L, with at center, refrigerat left, rang at right.



ıtlike octagon living area is
ınd by eight redwood "peeler"
es—the cores of redwood logs
over when plywood veneer
been peeled off. Bought from
cal mill as scrap for $1 each,
y were an important
tributing factor to the low cost
he house: $13,818.

Three weekends out of four, Mr. and Mrs. Reverdy Johnson drive up from San Francisco to The Sea Ranch, Calif., to swim, hike, beachcomb, ride, and play tennis. Their headquarters for this outdoor existence is a redwood pavilion that contains only one room: a columned octagonal core, serving as the main living area, and extended by alcove-like projections—one for sleeping, one for dining, a larger one for the kitchen. All are completely open to each other; only the bathroom and storeroom are partitioned from the rest. "But having to make up the bed promptly is no strain," Mrs. Johnson says, "and I love being in on the conversation while I'm doing the cooking. For parties the house is absolutely marvelous. It seems to expand and contract with the group." The furnishings are sparse—foam-rubber mattresses, folding chairs, an old-fashioned pedestal dining table, and, unexpectedly, an oriental rug—but the Johnsons do not intend to add more. "The 'paintings' are the views of coastline and forest, and the house itself is a piece of sculpture."



Dignified house gives no hint of its merry interior.

Imaginative vacation houses

BRIMMING WITH GAIETY

A staid old house in a stately resort is as lively as a mod inside

Once you get past the front door of Mr. and Mrs. Allen Guiberson's summer house in Newport, R. I., you discover with delight that you have found a pixy among dowagers. And that impression, you learn, is precisely as planned. After summering for years in one of the rambling piles that gave Newport its fame as the last stand of the Stately Home, the Guibersons sold it and moved into their present ten-room house—a blend of Georgian and French farmhouse styles. "I can handle it!" said Mrs. Guiberson with a happy sigh of relief (meaning it would not require a corps of servants) and she asked her decorator, Robert Wedel, to give its rooms "an utterly gay, non-Newport look—no grandeur, no pomp and circumstance."

The result is also a revelation of what color can do to unify a potpourri of extremely disparate furniture—a few antiques, a few good upholstered pieces, some contemporary things, and odds and ends she couldn't part with when she sold the larger house. Of prime importance in every room are the Guibersons' paintings and sculpture, but Mrs. Guiberson insists that a room hung with lively paintings should have as much color in the furniture and fabrics as it does on the walls. She loves hot color coupled with black and white ("they make reds redder"), and in the living room the reds have the fire of rubies. Most of the furniture is covered in red, and to intensify it, she had a rug specially woven in black and white, then laid over it a black and white Argentine steer hide—"Nature's op!" she calls it. (*Continued*)

In the living room the reds are redder



GRIGSBY

Black, white, and red with a glinty needling of steel and glass, the living room, ABOVE *and* OPPOSITE PAGE, *is impudent, but ingratiating. Except for two contemporary chairs upholstered in black leather, all the furniture is covered in tough, sun-umbrella canvas—even two Louis XVI settees and a pair of tufted armchairs buttoned with bows and streamered medallions. As non-Newport as this heady splash is the art: a Duane Hatchette sculpture silhouetted against French doors,* OPPOSITE PAGE, *an Alexander Calder at its right, a Larry Lox over the sofa, a Lee Bontecou in the round,* ABOVE. *The jug lamp base came from a very special potter's wheel—Picasso's.*





BRIMMING WITH GAIETY

continued

To welcome her steady parade of guests, Mrs. Guiberson wanted something a bit cheerier than the old entrance hall, a sepulchral spot with a vaulted ceiling curling into gloom. "Something Brighton Pavilionish—a Regency look," is what she asked for and what she got was a tent. The too-high vaulted ceiling offered plenty of room for the pyramidal wood frame that supports the tent's white canvas roof. The walls are hung in canvas, taut at the top, loose at the bottom, and a scalloped pelmet trimmed in braid and tassels covers all the hammer-and-nail work. The doorways are curtained very simply and, just as a fillip, hung with roller blinds that do not roll.

"The hall makes a good no-color break between all the red in the living room and the bright flower colors in the dining room," says Mrs. Guiberson. "It's a change of pace, like a pause in music."

In the dining room, kitchen, and bedrooms, however, there are no pauses at all. The bedrooms are comparatively simple, but in each one, the walls are saturated with the purest color that can come out of a can of paint—chrome yellow, leaf green, bright orange, a clear, sharp pink. "With all that color, the furniture doesn't matter very much. It's comfortable but incidental. I may change it one day, but in the meantime there is a new terrace to be built on the ocean side of the house, and I've gone quite mad and commissioned a lot of outdoor sculpture. I can always make do with simple chests and beds on metal frames as long as I can look out the window and see something wonderful that I have helped, in the only way I can, to bring into being. It's a lovely feeling."

Hallways are white transitions

The only rooms in the house undoused with color are the hallways. The entrance hall, LEFT ABOVE, *a stylish black-and-white preamble to the riotous color to come, designed to look like a Regency pavilion—with one contemporary touch: a savage, biting portrait by Francis Bacon. In complete contrast, the upstairs hall,* LEFT, *is very simple, very shipshape, with diving-board matting made into the toughest of runners, ship's porthole windows, and three paintings—the largest a fascinating optical study in yellow and black by Henry Pearson.*

he other ooms are olor explosions

dining room glows like arden with carefully related color divided ween the table linens and simulated bamboo dining irs. Undraped, the tables, ch have metal bases and ctical tops of white plastic, ke excellent game tables. ainting by William Stanley yter fills one wall with eshet of color brilliantly ected on the white console le by two Meissen cocka- —the garden's "birds."

master bedroom, BELOW. *lmost entirely furnished h color—a bold counterpoint ween the intensity of walls and a vibrant sley rug. In so vivid om, only a painting of al strength could survive— ig abstract oil by Leon Smith. Marshmallowed sheepskins and wonderful erfoot, the rug is of suede.*





Color springs from the simple stainless steel and white kitchen in the wallpaper, a blaze of harlequin diamonds that cued the color cues for the floor, the linen, and the breakfast chairs.



The house sits on the sand like a beautiful marine creature, as close to the ocean as high tides will permit.

Imaginative vacation houses

SUMMER IN THE ROUND

A dramatic oceanside house



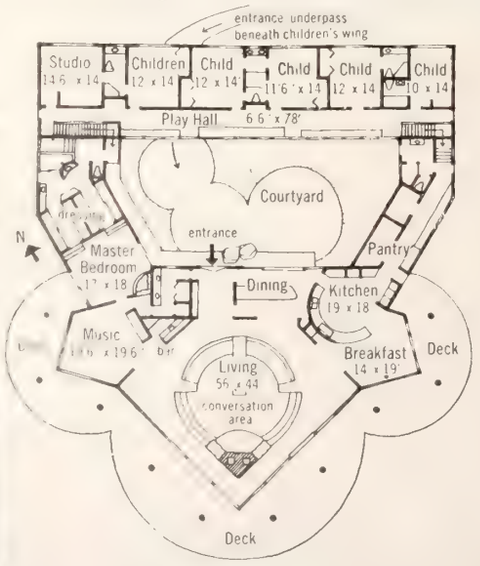
Central arched area, 18 feet high at its apex, is the living room. In the smaller, adjoining areas are the music room at left, and at right, oriented to sunrise, the breakfast room.

In the kitchen-in-the-round, steps and operations radiate from island work center containing sink and chopping block. "Extremely workable," say the Coopers.



Mr. and Mrs. William G. Cooper and their five children, all under twelve, are a water-mad family who, because they are in the ocean almost more than they are out of it, keep their beach house on the Pacific in Malibu, Calif., open the year-round. Seen from the surf line, the house looks as architect Harry Gesner meant it to—like a great wave frozen at the moment before it breaks. This illusion is created by a roof line formed by the interlocking angles of three arched structures that are mounted on a vast, clover-leaf deck (one rounded leaf to each arch) and supported by piles driven 18 feet into the sand. At high tide, waves often ripple under the living room, which the Coopers welcome because they love the sound of the sea. "The house seems part of the ocean," they say.

In plan, the structure is huge and unique. The clover leaf includes living, dining, music, and breakfast rooms, and the kitchen. From the base of the leaf, two elbow-like wings extend to the children's bedrooms, a long straight higher structure that makes the fourth wall of an inner courtyard—an oasis of greenery. The Coopers dine there occasionally, but do most of their entertaining on the decks of the clover leaf or in the 57-foot living room with its great circular conversation pit. "The dining room has taken on the role of a buffet," the Coopers explain. "Guests help themselves, then sit on cushions around the living room coffee table, which is a huge 25-foot slab of redwood."



In the plan, LEFT, *the clover leaf is linked to the children's bedrooms by two armlike wings, one containing parents' bedroom and dressing rooms, the other, a pantry, guest bath, and utilities. Entrance to the house is down the cliff at the rear and through an underpass that runs beneath the children's section and ends in the patio.*

In the living room, OPPOSITE PAGE, *soaring beams of laminated fir form vaulting arches that veer out to the sea. At parties, guests sit on the lushly carpeted steps and the backs of the circular sofas.*

OWNERS: Mr. and Mrs. William Cooper
ARCHITECT: Harry H. Gesner
LOCATION: Malibu, Calif.
SIZE: 6,000 square feet

For building equipment and materials, see page 142.





The one-story house has a mansard roof, walk-through windows.

Antique boiserie, tile floors, and curtainless windows make for

LUXE WITHOUT FUSS

Summer at East Hampton, Long Island, means delicious breezes filled with sea smells, sunlight with Greek-Island clarity, and lots of misty mornings to keep the roses fresh and the grass green. To Mrs. Paul E. Manheim, summer means the opportunity to enjoy all this, to fix big bouquets of flowers from her garden, to relax beside her salt-water pool, to entertain friends at luncheon, dinner, and over weekends, in the house she designed herself. Called "The Orchard," the Manheims' house is filled with a collection of antique furniture, boiserie, and pewter that they toured France three times to gather. Yet it is cool, airy, and as unfussy as a summer house should properly be.

All the floors, for instance, are handmade French tile, waxed to a lovely glow and quickly restored to order with the swish of a soft broom. All of them have been left bare except for a few small fur rugs. There are no curtains anywhere. Instead, the triple-hung, floor-length windows are shaded, when shade is called for, by louvered shutters. The Louis XV *fauteuils* in the living room are covered with durable nylon velvet, and all the other materials in the house are either nylon or cotton, treated to resist stains. And Mrs. Manheim's large collection of antique pewter, which she uses liberally in her table settings, requires no polishing. It was her even larger collection of Ming Dynasty blue-and-white porcelain that inspired the color scheme of the living room, including the fabric that covers the 8-foot sofas—cotton batik handwoven and handprinted in India. And woodcarvings from Indian temples adorn the walls. Yet the Orient has only a minority voice in this house, which is predominantly French (*Continued*)



A motif from an antique Chinese teapot inspired the roof of the gazebo at one side of the swimming pool.



RIGHT: *Louis XIII armoire converted to bar has plastic-laminate shelves, Italian book-paper lining, built-in lighting.*

FAR RIGHT: *All interior doors were taken from old armoires and mounted on modern flush doors.*

OPPOSITE PAGE: *Living room with curtainless windows and tile floor is always cool, uncluttered. Pewter is displayed in antique dressoir; farmhouse refectory tables each open up to seat eighteen. Over fireplace, an airy landscape by Daubigny.*







Even in her pink and white bedroom, there are no curtains to be fussed with and only two small rugs. Marble mantel is an antique found in Rome. Her casual bouquets of flowers brighten every room in the house.



Roses spill all over a treillage arcade that runs along a wing of dressing rooms for swimmers.

an idealized version of a French farmhouse. Certainly the *boiserie* that adorns the interiors has witnessed the goings and comings of countless French country families over the years. The front doors, for instance, were assembled from two pairs of doors from a Louis XIII château by mounting the antique panels on both sides of modern flush doors. All the interior doors were similarly constructed with panels taken from antique armoires. The 15-foot mantel of the living room fireplace was composed of a carved wood frieze from a Louis XVI château.

Mrs. Manheim loves to share her house with guests. But since she feels that weekend guests value independence as much as a family values privacy, they are lodged in a separate guesthouse containing two bed-sitting rooms and a Pullman kitchen. She entertains frequently at luncheon and dinner in spite of the fact that the house has no indoor dining room. Evening meals are served four months a year on the terrace, which has a translucent plastic roof and a Dacron sailcloth curtain that can be lowered instantly in case of rain. Huge candles in antique pewter holders light the scene after dark. Luncheons are served by the pool near the gazebo which, as a rule, is equipped with a bar and a sink. In cool weather, seated dinner parties take place in the living room where the two big refectory tables open up to accommodate thirty-six.



GRIG



The French farmhouse look is particularly vivid in the kitchen with its oak cabinets, brick chimney, and huge copper hood. Walls are covered with fabric printed in oversized strawberries, one of the Hamptons' prize crops.



The terrace, ABOVE *and* OPPOSITE PAGE, *is used all summer long for dining as well as for an outdoor living room. Translucent plastic ceiling, without cutting off light, provides shelter from sudde showers. Buffet and dining table were made with bases from old French butcher's and baker's tables. Broad grassy steps,* LEFT, *with railroad-tie risers, lead dou to the terrace around the pool.*





SURFSIDE TOWNHOUSE

1,760 square feet of living space on a lot only 30 feet wide

Dr. and Mrs. Pelletier Supple and their two children, Alex, eighteen, a
Caron, twenty, sail every weekend all summer long at Oceanside, Calif., a
every year enter their catamaran in the local regattas, and sometimes wi
trophy. When they are not sailing, they are swimming, surfing, or enterta
ing at coffee, cocktails, lunch, dinner—"It all depends on what time of
our friends drop by." The center for these pastimes is a sand-white be
house, a concrete-block, two-story answer to the ticklish problem alw
presented by a narrow lot. Designed by architect Robert F. Gordon,
house looks not at all like its seaside neighbors, but more like a contem
rary townhouse with 30 feet of sand and seashells for a front garden.
cause of the possibility of future neighbors only a few feet away, the m



Master bedroom boasts a built-in desk-for-two, a combination bath-dressing room, and a private balcony—a sunset-viewing lookout. Blue-gray glass of sliding doors softens glare.



In the hall, a spiral steel staircase makes a graceful ascent to bedrooms. To muffle the boom of pounding surf, all ceilings are of sprayed acoustical plaster.



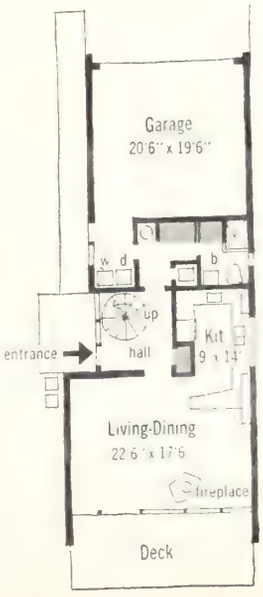
Living-dining room's dual function is simply defined by two rugs—a round "island" for the dining furniture, a rectangle for the sitting area. Kitchen is partially screened by a buffet-bar with a brass footrail —a touch of realism. Ceiling grill is for the heating-cooling system.

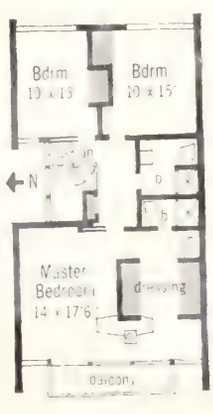


To withstand high cutting tides, concrete block foundation of house is reinforced with steel to a depth of 14 feet. Materials are weather-resistant—vinyl and polished white concrete floors, stainless-steel sliding doors, aluminum hardware and light fixtures. Slit in wall between downspouts is actually an 8-inch-wide, two-story strip of leaded, sunset-hued, light-tinting glass.

OWNERS: Dr. and Mrs. Pelletier H. Supple
ARCHITECT: Robert F. Gordon
INTERIOR DECORATOR: Lorraine Supple
LOCATION: Oceanside, Calif.
SIZE: 1,760 square feet plus garage and utility room
For building materials and equipment, see page 142.

ons of glass, polarized and tinted to deflect glare, are at the front of house where the only neighbor is the ocean. There is also, at house r, a two-story hall window of frosted glass—translucent enough for , opaque enough for privacy—and another of the same glass in the en on the opposite side of the house, so neighborly gaze is of no mo- . With space so precious (the 1,760-square-foot house is only a touch 23 feet wide), and to create an open sweep on the first floor, the archi- ombined living and dining areas with a semi-open kitchen. On the first there is a bath for swimmers accessible from the garage (no sand- cing in this house), and upstairs are three bedrooms—one with a sea- balcony—and two more baths, one for parents, one for the two children.





The two-story plan includes two effective buffer zones—the spiral-staircase halls downstairs and upstairs that divide parents' bedroom from children's, and living room from utilities.

NEW THIS YEA

SUMMER
DASHIN
TOSS-AWAY

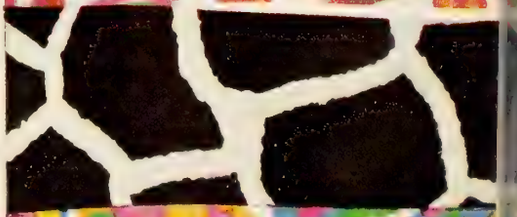


Paper Kabuki robe, to be worn by a man or woman, with or without the trousers we added or the matching toss-away paper hat.

ALL COFFRES BY MARY OF KENNETH









Toss-away patterns you can buy by the yard. The three in black and white are printed on shiny vinyl, the others on seersucker-like paper.

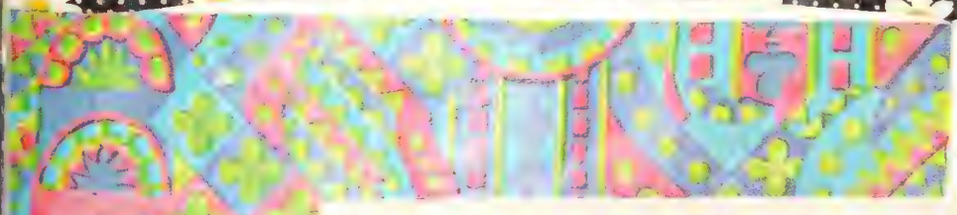
. . . fresh and fair
as summer's flowers



Carefree adventures with color and pattern belong to summer as surely as flowers and June bugs, so the current explosion in paper and plastics should be the signal to let yourself go. Everything is coming out in paper these days—towels and tables, swim shorts and pinafores (all fire-retardant if not washed)—and the great vinyl invasion has even brought us an inflatable chair. With all these dashing toss-aways, you can implement your maddest brainstorms—try out extravagant colors you might not want to live with forever, spark your rooms with zingy patterns that strike your fancy just for now. Most of these temporaries will give you at least an encore or two, some will see you through the season, all are inexpensive enough to be blithely expendable.

Perking up the corner of a beach house living room, a clutch of paper and plastic deceivers. The plastics: pleated lamp shade; printed vinyl tablecover; kicky zebra carved out of plastic foam. The papers: ticking-striped stool with foam-plastic seat; screen panels of cartonnage (for more about this fascinating paper craft, see page 138).





Shopping information, page 140





Plastic pillows, *below*, that blow up as easily as balloons. Leave them on the sofa, or pack them, deflated, in the picnic hamper. Mirror frame, *right*, of cardboard.





. . . sparkling like the sun on a flower-banked pool

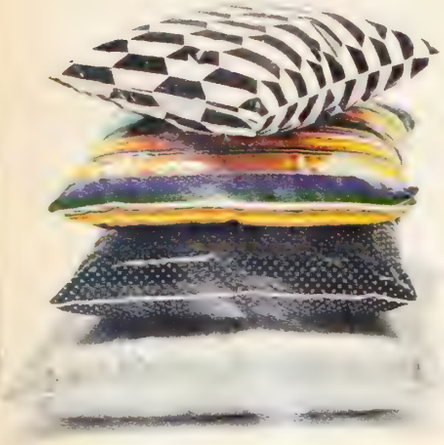
TOSS-AWAYS
for the poolside and seaside life



Paper fan for cooling the brow (or pinning on the wall for a spot of color) and a paper tote for summer's portables.



The chair you can sit on, but l see. Inflatable plastic supported by a acrylic bas comes a stor s



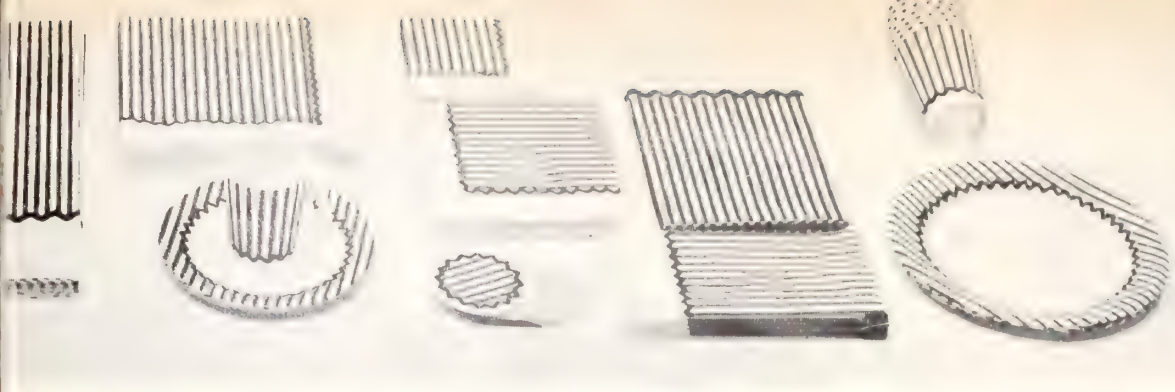
Zippered covers of plas to pep up standard stuffed pillows

Four picnic boxes that snuggle inside one huge cardboard tote, which, in turn, unfolds to become a toss-away tablecloth. Tumblers are plastic; plates and napkins, paper.





Folding sun lounge of heavy cardboard, to set beside the pool or carry off to the beach. Scuffs and Christopher Robin hat are paper, to



a snappy luncheon: table cover, napkins, coasters, plates, cups, all in ticking stripes, all of paper. By Gibson.



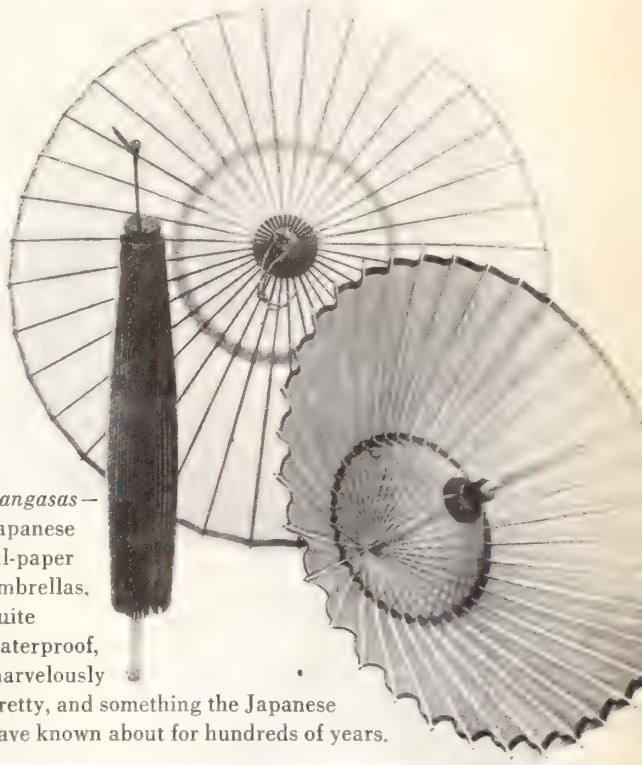
. . . with a fountain's playful lilt



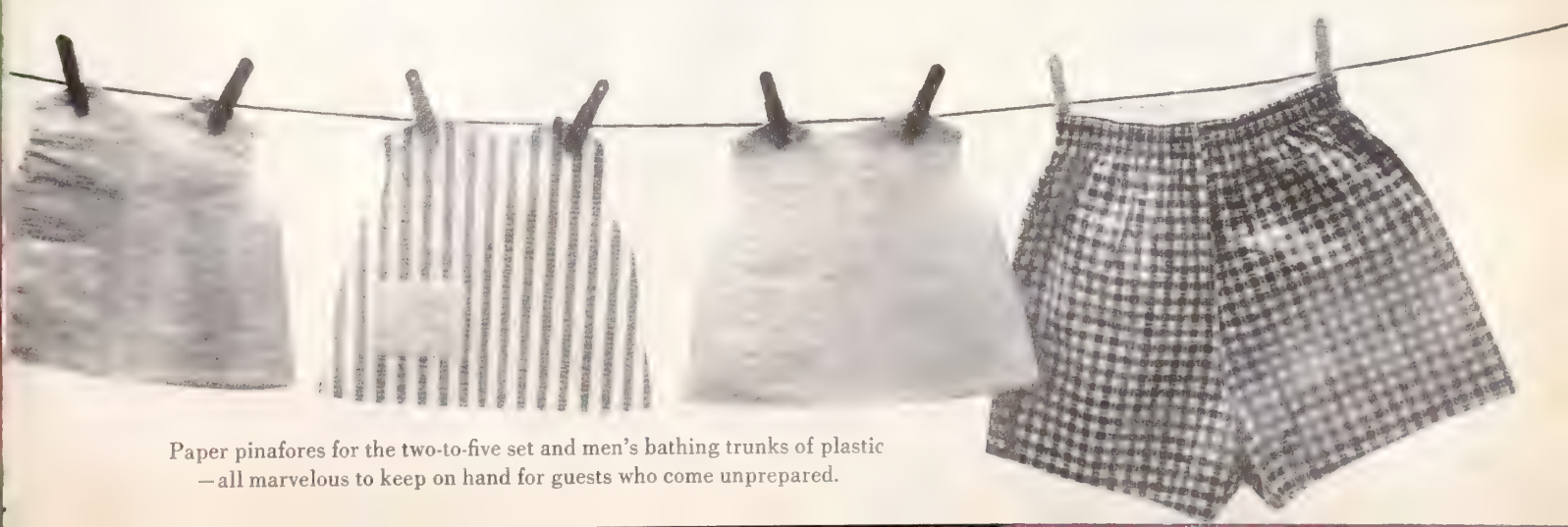
Zebra-striped plastic tote that blows up into a beach pillow. Billowing out of it, a paper beach towel.



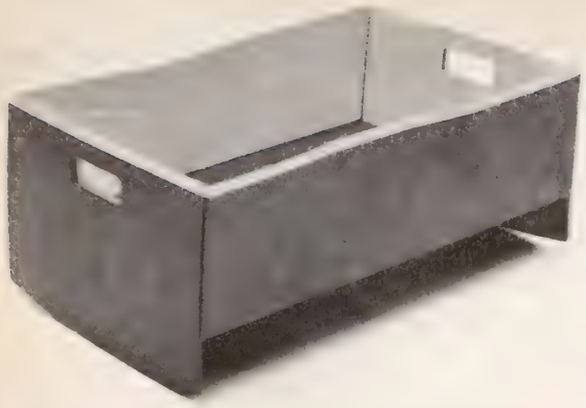
e-legged pants
a loose-fitting sleeveless little top
aper that happens to be washable.



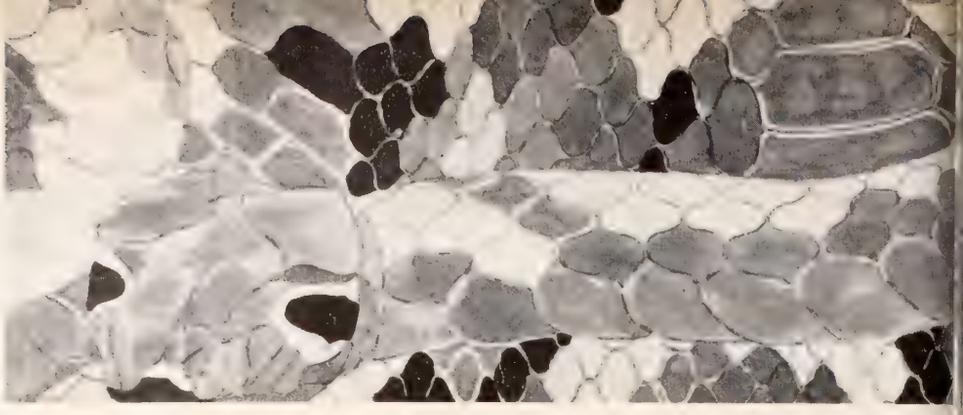
Bangasas—Japanese oil-paper umbrellas, quite waterproof, marvelously pretty, and something the Japanese have known about for hundreds of years.



Paper pinafores for the two-to-five set and men's bathing trunks of plastic —all marvelous to keep on hand for guests who come unprepared.



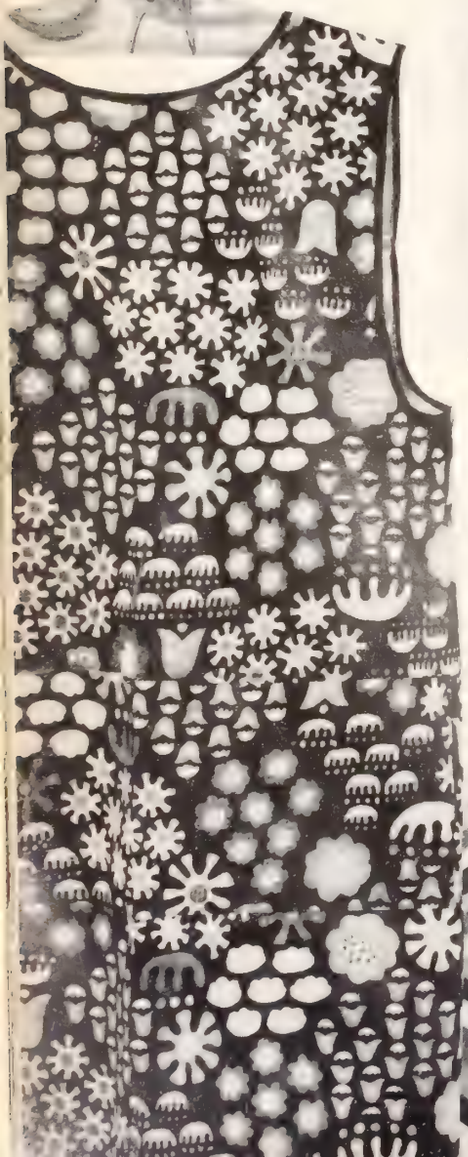
Cardboard cradle that rocks, packs flat, and is light enough to take along, set up anywhere.

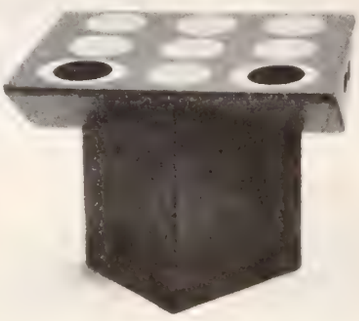


TOSS-AWAYS
for summer fun and games

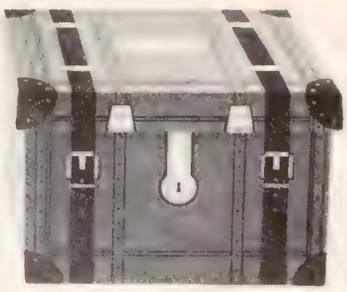
Paper apron that snaps in back, on a blue-eyed hanger that is paper, too.







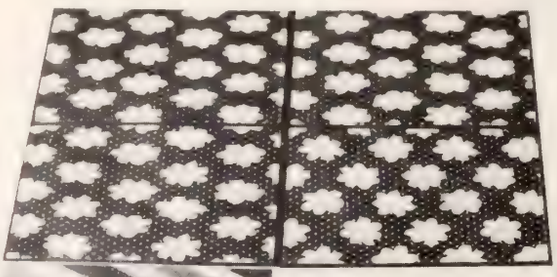
Child's bench of collapsible cardboard, called "Toadstool" for reasons plain to see.

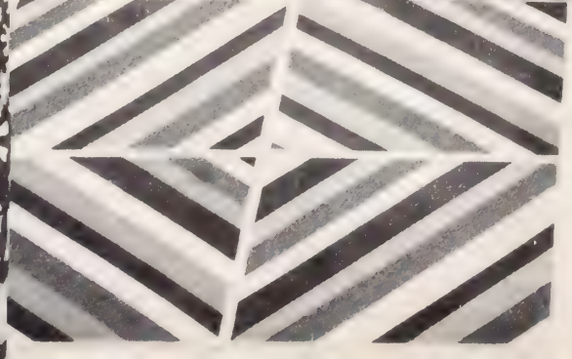


Saratoga trunk of cardboard, for a child's toy storage, or to use as a funny little table in a beach house.



Paper dresses to embellish as you will with Magic Markers. The art on the right is wearing her creation: the one on the left is putting the finishing touches on hers. Their work table is an oversized cardboard box with a familiar design. When the perforated top is out, container becomes a cache for baseball bats, umbrellas, *et al*





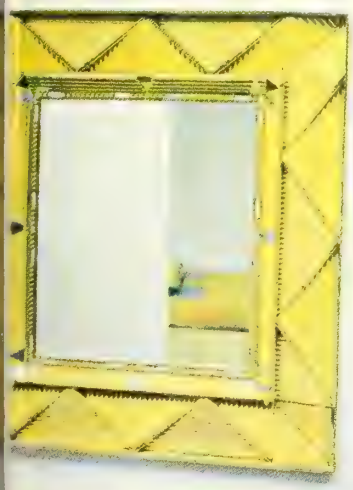


Vinyl tiles, patterned to match vinyl and paper by the yard. You can lay them with double-faced masking tape, in case you want to take your floor along with you at season's end.



of the most tempting snakes since Eve's, *opposite page*, nd a wild mélange of tortoise shells, *above*—both paper prints, both due to debut soon as dresses.

r framed in painted cartonnage.





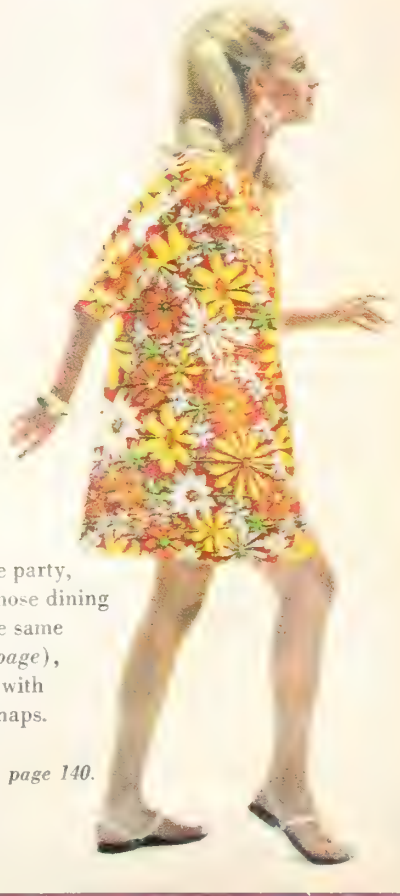
For a paper party, paper table cover and napkins, and a pert paper bouquet. Clear plastic tumblers are the throwaway kind.

Beehive-shaped paper lamp shades that fold flat, one bee-ed, one flowered.





. . . carefree as the lily of the field



For the hostess of the party, *above* (or the one whose dining room is tiled with the same big posies, *opposite page*), paper dress finished with slide fasteners and snaps.

Shopping information, page 140.



The "What-Have-You-Bin" of defiant cardboard, strong enough to sit on. With it comes an assortment of pertinent labels—"laundry," "frozen cobras," "rubbish." Top makes a non-spill serving tray.



Quick dress-up for the guest room: paper bedspreads, paper curtains, a cartonnage lamp base with a pleated plastic shade.



Party accouterments, twenty-five of them from dress to napkin, flowered to a fare-thee-well. By Hallmark.



. . . blossoming in many hues



Paper lamp to assemble yourself, and hang from the ceiling or set on a table.

table with
r cardboard
nd composition
mes in
height, too.





To keep the toddler spruce and happy: see-through vinyl pinafore; pint-size chair of cardboard; paper Camelot to topple sans catastrophe; cardboard mini-table that packs flat.

TOSS-AWAYS

cope with summer's surprises



Paper sheets and pillowcases to have on hand when an unexpected guest coincides with undelivered laundry. Colors are bold yellow and turquoise, the life expectancy, about a week.



Plastic tumblers, crystal-thin, that are pleasant to drink from, cheap enough to toss away. But there is nothing to stop you from washing them



Paper dresses for live dolls. The frogs, buttons, and collars are all trompe l'oeil.

Shopping information, page 140



White duck portieres drape the old engine entrance.

WHITE ELEGANCE IN A FIREHOUSE

In his own home, a talented designer mixes the ornate with the simple, the ra with the commonplace, and gives old-fashioned furnishings up-to-date sn

John Dickinson, a young San Franciscan designer of furniture and interiors and an accomplished draftsman, lives with his three cats in an old firehouse. The picturesque structure with its bell tower and gingerbread dates back to 1893, when engines were horse-drawn and fire-eating Dalmatians answered every alarm. Mr. Dickinson bought it from the city because it was desirably located, abounding in space, and realistic in price. Today he garages the canework chassis of his splendid old Jaguar on the horse-and-engine ground floor. He has set up his office in the rear of the building; his living room, bedroom, and bath on the second floor; his dining room and kitchen in the old cookhouse at the rear of the back garden—and furnished and decorated them in a style peculiarly his own. White, etched with black and warmed by natural wood tones, predominates in almost every room. He mixes the most unlikely companions—good antiques with dressed-up junk, beautifully made furniture of his own design with valueless artifacts of another day—and achieves remarkably homogeneous results. He has a flair for taming ornate Victoriana and art nouveau until they seem the epitome of simplicity. His unique style is apart from the mainstream, yet very much of today.

White is his favorite color because of its infinite variety. "Every shade of white lives happily with every other shade," he explains. "What is handsomer than blue-white with creamy-white? Not that I don't admire color in other people's houses. Coca-Cola-colored walls can be very chic if you want them, but they're not for me. Besides, like all draftsmen, I'm prone to think first in black and white, and let color creep in later." When color does creep in, it is apt to be yellow—the yellow of ripe wheat or pine. (*Continued*)

What was once the firemen's cookhouse is now a dining-sitting room with a partially partitioned galley kitchen at one end. Here—except for big cocktail parties in the firehouse living room—Mr. Dickinson does most of his entertaining: little dinners for six, carefully cooked by himself. As he adds the finishing touches, his guests sit on a Napoleonic officer's bed or old ferry boat chaises smartened with new fringe and white matte-finish vinyl. Typical of his unexpected juxtapositions are the sheaves of wheat in wicker cornucopias, old-fashioned florists' props. Lamps were once bar lamps in an English pub.





Around a pine table of Mr. Dickinson's own design, French iron garden chairs.



The host sets the table: white earthenware, stainless steel, cane-patterned mats.

"To me, the dullest room in the world is one furnished with nothing but Queen Anne or Chippendale. A room should be a mishmash of things you can't live without."



Still life: tiny furniture models, marble eggs.



Still life: wheat, minerals, Japanese doll houses.



On what looks like a packing crate (the wonderful trickery of trompe l'oeil), marble fruit, a china potato, a *faux bois* box.

"The wonderful thing about white is that it gives you a wide margin for error. Even if you are color blind, you can't go wrong. At the same time, because there are as many whites as there are greens, you have plenty of scope for nuance and contrast."

Elaborate designs have been made to look appealingly simple

Mr. Dickinson has a talent for taking an assortment of furniture and ornaments that to other people might seem unbearably fussy and putting them together in a context that makes them look suddenly quite simple and unexpectedly beautiful. Although he loves all woods in their natural state ("Pine should look like pine and walnut like walnut."), in man-made objects, he prefers the surprising, even the elaborate. He likes curiosa for bibelots—strange, pretty little things he arranges with the care a painter in the genre would give a still life.

Trompe-l'oeil decoration is one of his passions, and what he can't buy, he paints himself. "Years ago, I saw some photographs of a collection of furniture owned by the Duchess of Windsor—fantastic stuff that looked as though Dali had painted it. I was so hooked that I sat right down and taught myself how to fool the eye."

On the doors of a big armoire in his living room is his own trompe-l'oeil rendition of the façade of a Victorian townhouse —complete to the last perfect corbel, the last sunlit crumb of mortar. "I'm a nut, I suppose, since trompe l'oeil takes so long. But it's worth it, because it's the most superb camouflage in the world to disguise banal objects or drab furniture." (*Continued*)

OPPOSITE PAGE: Some of the things John Dickinson "can't live without": **1** On one side of the sitting-dining room, a collection of old ironstone platters, each subtly different in its whiteness, hanging like plaques on an even whiter wall over a two-legged pine console of his own design. **2** In the living room, his trompe-l'oeil masterpiece, the townhouse armoire, complete with lamp in window. The linen-covered Victorian chair, perch of Cassius, the favorite tom, is one of a set of ten destined to be dining chairs when an upstairs kitchen is installed in the firehouse proper. **3** The lamp on his dining table, its base a bronze art nouveau tree trunk, elegantly tortured, its shade supported by an oak-leaf crown, actually a spherical fixture split in two. **4** In his office, a sheaf of garden tools enameled a peaceful snowy white. Below them an Italian vineyard hamper holds mailing tubes instead of grapes. Very sturdy, the same hampers double elsewhere as wastebaskets.



1 2



3 4





Everything is assembled with a sense of humor

andeur, as such, Mr. Dickinson finds esome, whereas a certain kind of gau-erie charms and amuses him. When he es antiquing, he looks less for the signa-re of a great *ébéniste* than for a chair or ble or painting possessed of as much rsonality as an inanimate object can n. Who made it or painted it doesn't tter, but rather, what it will do for his oms. This very personal criterion prob-ly accounts for the fact that there is not anal object in his house. But there are freaks, either. "A room eked out with tlandish furniture and gewgaws is never cessful. All it has to offer is shock, and ck soon becomes a bore.'

Although his favorite furniture period the nineteenth century, he doesn't con-e himself exclusively to the Victorian. d soon get stale. Right now, for a client. n doing a contemporary bedroom. At st it's my kind of contemporary: cash-re, camel hair, iron, and steel. The Vic-ians had all these things, of course, but y knew them best as shawls and rail-d tracks. Today we use these materials place of paper and wood, and that, to . is a truly contemporary point of view."

OSITE PAGE:
designer's bedroom is a mélange of Vic-iana and a potpourri of *faux* finishes. The l, which he designed himself, is mottled in *bois* tiger bamboo, a treatment much ired at the turn-of-the-century. The oil-k, once a bilious green, was re-done in a ckled varnish reminiscent of old railroad ion waiting rooms. On the bed is pet Ned.



Oak manikin (a Dickinson design) is a silent valet. Bamboo hat stand holds hats and rooster tails.



Still life: Greek lamp, tiny painting, radiometers—revolving vanes in glass globes.

"I love the nineteenth century. It wasn't as classical as the eighteenth or as slick as the twentieth, but when it wasn't stuffy, which Heaven knows it could be, it was warm and amusing."





Antlered umbrella stand, a Victorian madcap foible, serves as vase for live pussy willows.



Victorian brass newspaper rack holds twentieth-century towels.

In the fireman's bath, a papier-mâché phrenology head, an English public house mirror, one of three.

BOLD, BRAVE

Marie Antoinette was a woman with a direct way of thinking. In a flash she saw answers to problems that other people found endlessly troubling. As all the world knows, when French peasants revolted because they had no bread, she unhesitatingly suggested that they eat cake. Less well-known is her answer to the problem of taking a bath.

Marie Antoinette was a devout Christian. She also liked to wash all over, at least once in a while. The difficulty was that her confessor thought bathing immoral. He had a strong case. The great St. Augustine in the seventeenth chapter of the fourteenth book of *The City of God* had argued that nakedness was a sin. St. Augustine could not be wrong; nor could one take a bath without being naked. Therefore, bathing was a sin.

Marie Antoinette had solved the problem of the French peasants. Now she solved her own. She took her bath dressed in a long flannel gown that buttoned right up to her neck.

She was, of course, preposterous. Are we any less so? In our houses the places where we eat, sleep, drink, or talk are as beautiful as our money and our taste will allow. If we are very determined or very lucky, the place where we bathe may be beautiful, too. But nine out of ten of the bathrooms we are faced with in ordinary houses are hideous. They are ill-shaped and ill-proportioned since they have been crammed into an odd corner of the plan that the architects could do nothing else with. The surfaces are all smooth and slippery, and to touch them is like passing one's fingers through a basin of eels.

It was not always so. In classical times, men and women bathed themselves amidst scenes of beauty and splendor. By classical times I do not mean those of the Greeks. Their bathing habits were worse than ours. A tub was pulled out and set in a corner. Homer says that one was of silver, but Aristophanes, who is much more reliable, mentions that the tub, when not in use, was used for storage.

The Romans, who regarded the Greeks as clever but unspeakably dirty, put matters right. Roman houses were small and cramped because the city was overcrowded. There was no room for bathrooms. So they set up vast establishments for public bathing. They were built by the greatest architects, covered with the finest marbles, and filled with masterpieces of art, mostly works of the unwashed Greeks. Rich men and emperors, building villas in the country, constructed bathrooms for their own use which were smaller, but no less beautiful. Tiberius, at Sperlonga, turned his bathroom into a private gallery of art.

Then came the Christians. The early Christians were very simple in their beliefs. They were concerned with sin and they were against it. The Bible said that being naked was a sin, so they were against that, too. One of the greatest thinkers of the early Church was St. Jerome. He was much concerned about women, because he thought it was very difficult, and perhaps impossible, for a woman to be a Christian. He gathered a few around him to teach them morals, but gave up the experiment in disgust. He took to writing them letters. In one of these he forbade women to go to the baths. The sexes were supposed to bathe at different hours, but, in practice, they mingled. St. Jerome, with something of Marie Antoinette's directness of mind, said that if men and women go around naked, there was going to be lusting after the flesh.

Good Christians stopped going to the baths. Bad Christians still went. But when the Barbarians, during an assault on Rome, cut off the water supplies, no one was brazen enough to suggest that the flow of the unholy liquid should be restored.

By the end of the Dark Ages, Europe had become a place fit for small boys, dogs, and good Christians to live in, for baths no longer existed and nobody so much as mentioned the word.

Then came the Prophet Mohammed. His followers were Arabs who were, then, as dirty a race as the Greeks. Mohammed invented a series of harsh rules, among them being

BATHROOM

by Aubrey Menen

a law that his followers must pray five times a day, and that they must *wash* themselves before praying. When his followers protested that there was no water in the desert, he told them to wash with sand.

His followers conquered an empire. Having learned to wash as a duty, they now developed it into a pleasure. They built themselves the most delicately beautiful bathrooms in history, full of marble tracery, sunken pools, and inlaid floors which were strewn with silken cushions. Here they spent voluptuous hours, deaf to the protest of Muslim theologians who complained that this was not what the Prophet had meant at all.

When the Crusaders, fighting the good fight, saw these sumptuous bathing places, they were seduced. They washed. They brought this, and other vices once classed as unmentionables, back to Europe. It became a fashionable practice to pop into a bathtub from time to time.

But it was still considered a rather fast thing to do. In the communal palace in the Italian hill town of San Gimignano I have seen remarkable evidence of this. A fresco, painted about 1380 A. D., shows a husband and wife bathing together in a large wooden tub. A curtain is meant to conceal their abandoned habit, but it does not. They are being observed by an intensely respectable man and woman. The woman, with wide-open eyes, makes a gesture towards the bath. She is saying something, and there is no doubt as to what it is: the language of Italian gesture is very fixed. She is exclaiming, "Just take a look at *that*."

But the weakening of the moral fiber went on, and by the time of the Renaissance, even Popes took baths. More importantly, they obviously enjoyed doing so. The European bathroom once more became a beautiful place. I have seen the bathroom of Pope Clement VII in his apartment, which at that time formed part of the Vatican. It is small, but painted on its walls and ceiling are masterly designs of flowers, garlands, nymphs, fauns, and many other pretty and diverting creatures.

It was too good to last. Even while the walls were being painted, the Protestants in the North were bringing Christians back to the straight, the narrow, and the dirty path. The Popes were forced to follow, and with what is known as a Counter-Reformation, nudity was again a sin and bathrooms disappeared. In 1387, Frankfurt had no less than twenty-nine bath houses, modest imitations of the Arab model. By 1530, it had none at all. Queen Elizabeth took a bath once a month. But a century-and-a-half later, the Sun King, Louis XIV, never took a bath at all.

So the wheel comes full circle and we are back to Marie Antoinette wearing her flannel bath gown to please her confessor.

In the nineteenth century a new and sinless way of using water came into vogue. It was turned into steam, which moved machinery, which made a great deal of money. Millions of machine-minders were crowded into unsanitary cities where large numbers died from contagious diseases. Slowly, very slowly, it was reluctantly agreed that bathing, although still indecent, showed financial returns. The bleak, mass-produced modern bathroom in penitential white arose, first in the houses of the machine owners and, very much later, in the houses of the workers. It remains with us to this day.

There have been revolts against it. I have seen two of them. When, years ago, I persuaded Lord Alfred Douglas to talk to me about Oscar Wilde, he told me to go to a certain address on Marsham Street in the city of Westminster. Wilde's bathroom was intact. It was decorated in pale green, worked over with painted flowers. The bath was encased, as was the toilet, in green wood relieved by plaited canework. It was charming, but timid.

I have seen another, done in this century. It is in the magnificent apartment of Maurice Yates in Rome. The walls have been painted in a vast perspective mural of the city. The view from the bath—that is, the mural, on the opposite wall—is of the Vatican, as is just and proper. It is a bold, brave bathroom, and I hope I shall see more of them.

FENCES

FRAME YOUR HOUSE, PLEASE YOUR NEIGHBORS

A fence is to a house what a frame is to a picture—so sensitively related that it can detract from it immeasurably or satisfyingly confirm its character. Whatever the specific function of a fence—to provide privacy, screen unsightliness, separate outdoor living areas, or merely mark a boundary—it is an extension of the architecture of the house it belongs to and should reflect it in materials and design. It should also reflect the good manners of the people who live there, which means it ought never block someone else's view, turn an unfinished side to the neighbors, or be flung up unannounced. Here and on the next three pages is a scrapbook of well-designed fences from California to New England—including several from a city that is a whole panorama of fences —Newport, R. I. You can easily reproduce or adapt any of these designs from stock components.



Steel rails and grilles

A vinyl-finished steel fence, *right*, that screens a driveway from a Long Island garden is composed of standard parts—posts, rails, rods, grilles, and finials —that you order separately, then have welded together. Components by Westmoreland Metal Mfg. Co.



Cedar boards to match the house

A fence of 1-by-6-inch cedar boards, *left*, framed by 4-by-4-inch posts with a 2-by-6-inch topping of redwood, is high enough to provide privacy from a heavily traveled road in Monterey, Calif., but not so high as to obstruct the view of the ocean from the house. The fence was carefully placed to preserve the existing trees. Architects: Burde and Shaw.



Black diamond treillage in a white frame

A black and white boundary fence gives contemporary snap to Lt. Col. and Mrs. C. D. L. Pepys' house in Newport—a handsome Georgian clapboard with black shutters and a black door. The impressive 8-by-8-inch posts support 7-inch-diameter ball finials.

Traditional design with classic details

The rod and rail fence, *below*, in front of Cornelius C. Moore's house in Newport, is simplicity itself. But perfectly scaled details—the notched and pyramid tops of the square rods and the 2-foot-tall urns and pedestals on the gateposts—give it the dignity appropriate to the house.





A high board fence you can see through

To bound his property in Sausalito, Calif., *above*, architect Robert Hays designed a 7-foot-tall fence of 2-by-3-inch redwood boards, placed narrow side out and spaced apart so that they do not impede the view. The fence was carefully curved and angled to preserve and form a background for the existing landscape planting.

One motif, varied in scale

A white painted fence of 1-by-8-inch boards over 6 feet high screens the service yard of William Chartier's New England house. The rest of the property is bounded by a fence of identical design, but it is scaled down to half the size.



PHOTOGRAPHS BY
MADDEN SIMMONS TOWLE

Three designs in the same material

For the garden of his New York City townhouse, Kenn Reisdorff designed three different fences, all of redwood, to serve three different purposes. The balustrade of the stairs, *right*, leading down from the living room terrace, becomes the frame of a solid board fence to screen the lower level garden. But the smooth or "good" side of the fence faces the neighbors' windows. (The balustrade was left open at the top because a solid fence at that height could have been an overpowering obstacle for the neighbors.) To break up the blank look of a solid fence opposite the stairway, *far right, top*, Mr. Reisdorff interrupted it with pergola topped niches for sculpture and plants. The living room terrace, *far right, below*, is screened by a 7-foot-high fence of closely spaced redwood strips that provides both privacy and ventilation.







Solid fence with strong horizontal lines

Clapboards, double-lapped every 6 inches, make an opaque fence with interesting horizontal shadows to break the monotony. This fence, screening a carport, is painted gray with yellow posts to match the house.

Tall and short rods, rounded rails

A graceful variation of the traditional rod and rail fence is one that rounds a gentle curve to mark the boundary between planting and sidewalk in front of a house in Bristol, R.I. The rods are round with turned tops; the 2-by-6-inch rails have rounded edges and are pieced.



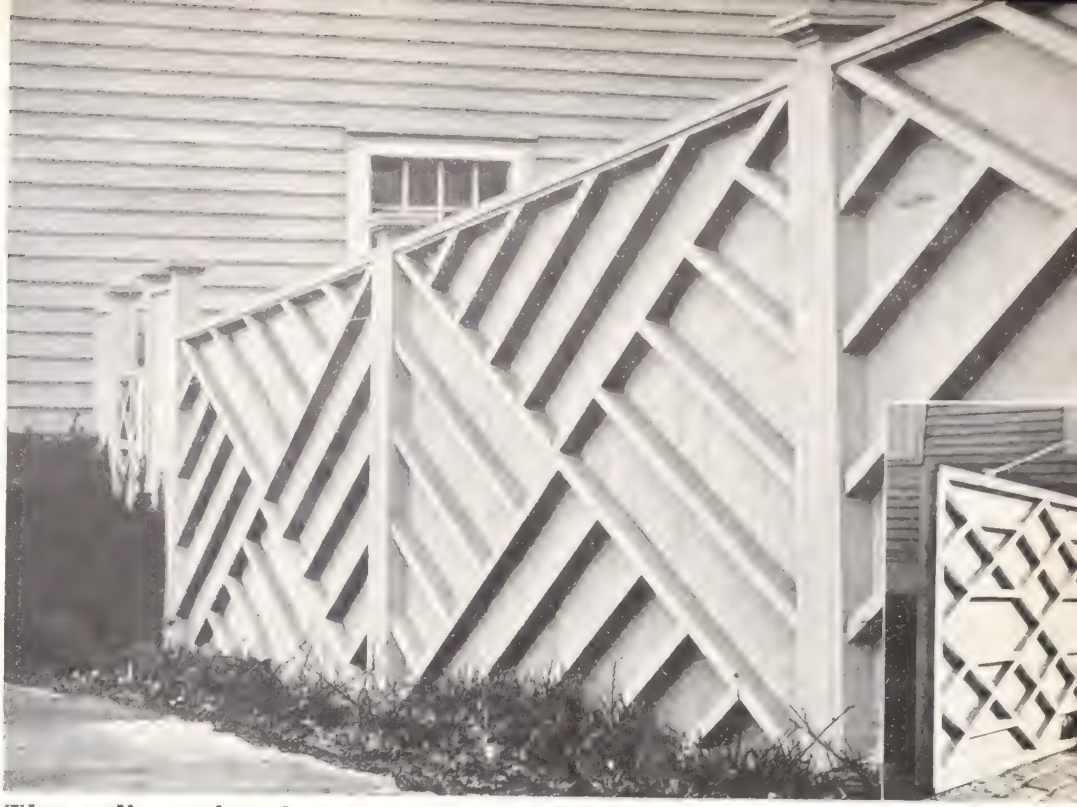
FENCES

continued

y pattern with urn finials

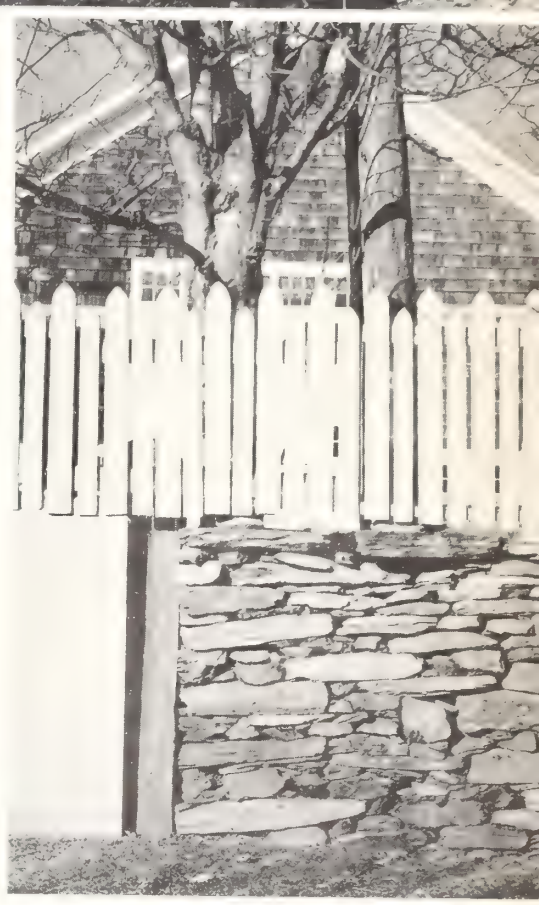
rods graduated in height, *below*, and by curving rails compose a dramatic swag in front of Mrs. Stewart S. Brown's New-ouse—one of the city's eighteenth-century ations. The 4-foot-tall, 4-by-4-inch posts l by classic urns are placed 7 feet apart, e driveway gate repeats the same design.





Three-dimensional pattern on solid planking

A modern geometric design of 2½-inch wood strips, *above*, gives character to the fence of solid planks that encloses the garden of Lloyd Hyde's house, another Newport restoration. The same strip pattern has been applied to both sides of the fence and another pattern, *above right*, to the driveway gate. The fence is painted a soft yellow to match the house.



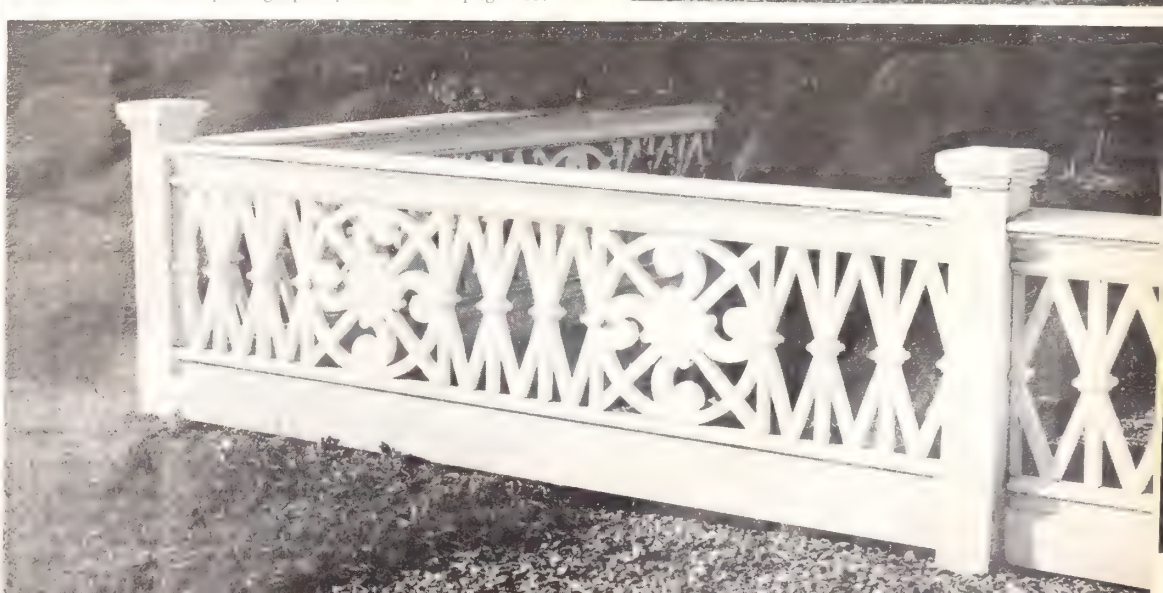
Pickets crowning a stone wall

Two New England favorites—pickets and fieldstone —*right*, are combined in a high fence that seems less forbidding because you can see through the top. The pickets alternate regularly in height at the top, but at the bottom they were individually cut to fit wall.

Victorian grille fence

A 2½-foot-high balustrade, *below*, that once edged the upstairs porch of a nineteenth-century house makes a divider fence between Mr. and Mrs. Harold R. Talbot's Newport garden and their parking area. Today, such a fence could be made with medallions cut from plywood and stock components and moldings.

For additional photographs, please turn to page 145.





OPPOSITE PAGE:

Our terrace kitchen is lively with H&G Colors: Blueberry Blue on work island; Tiger Lily on planning cart; Celery stain on floor.

Central work island, LEFT, includes a stainless-steel sink with drinking fountain and gooseneck faucet. Black-top faucet is an instant hot-water dispenser. Doors in exterior wall of house open to revolving-shelf cabinets in main kitchen.

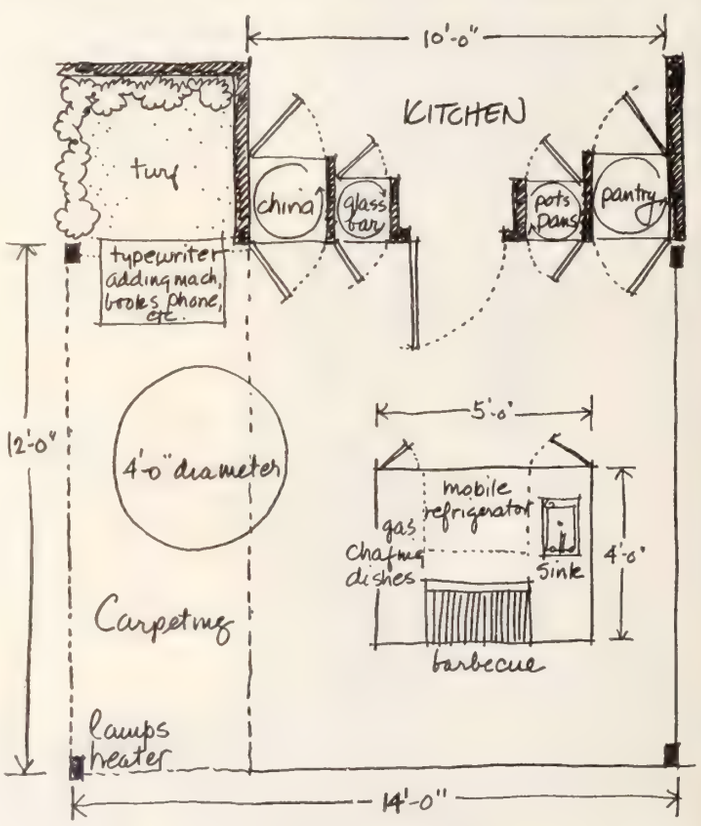
H&G designs

THE TERRACE KITCHEN

While everyone else in the family is living outdoors from sunup to midnight, why must the cook be cooped up in the house? The answer is, she needn't, as long as you can move the kitchen outdoors, too. H&G's Idea Kitchen for 1967 proves this is not as implausible as it may sound. With the cooperation of the American Gas Association we have designed an open-air kitchen that can function full time all summer long and part time in the colder months as well.

Like the traditional "summer kitchen" of a century or more ago, our terrace kitchen adjoins the main indoor kitchen, so that the two can be used in tandem. The exterior wall they share is banked on the kitchen side with 6-foot-tall cabinets that contain revolving shelves and have doors on the back, as well as the front, to make their contents easily available to the outdoor kitchen. One or two of the shelves can be kept free to serve as revolving pass-throughs. The outdoor kitchen itself is based on a big level oak deck on which major equipment can stand or wheel about without wobbling. It is sheltered from sun, wind, and showers by a gaily striped canvas tent—a roof and three sides that roll down and lash together. This snug protection, plus a tall gas heater in one corner, makes the kitchen usable in all but the frostiest weather—an important bonus for the cook who likes to barbecue outdoors the year-round.

The kitchen's main work center is a stationary 50-by-64½-inch island which houses a mobile undercounter refrigerator and a mobile gas-fired barbecue on which you can also heat up other food if you use heavy pans. These two appliances, plus a sink and three undercounter cabinets, give you everything you need to prepare a meal except an oven (for baking, you can slip into the main kitchen). Our terrace kitchen has a planning center, too—a wheel-about cart with shelves, drawer, drop-leaf extensions, and an electric outlet that you supply with current by plugging the cart's extension cord into an outdoor receptacle. This makes it practicable to equip the cook's fresh-air office with an electric typewriter and adding machine, and an outdoor jack could accommodate a portable telephone.

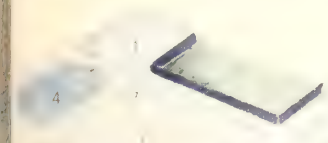


An oak deck, 12 by 14 feet, provides generous space for a central working area, a dining area, and a planning corner. Along the dining end we covered the floor with outdoor carpeting. Stationary work island has plumbing connection for sink and electric outlet for mobile refrigerator. Tank of gas for barbecue could be housed in one of the undercounter cabinets.

H&G'S TERRACE KITCHEN IS EQUIPPED WITH CABINETS AND OFFICE CART BY WOOD-MODE KITCHENS; BARBECUE BY WASTE KING UNIVERSAL; REFRIGERATOR BY KELVINATOR; AWNING BY JENSEN-LEWIS OF GLEN RAVEN FABRIC. YOU CAN SEE THE KITCHEN IN FULL SCALE IN THE LOBBY OF THE CINCINNATI GAS AND ELECTRIC COMPANY, CINCINNATI, OHIO THROUGH SEPTEMBER 1, 1967.



The working island with two-level countertop is made up of seven components:



e are stationary—
storage cabinets, 1, 3, and
he sink, 4, and hot-water dispenser, 7.



The refrigerator, 5 . . .



. . . wheels under higher counter.



The mobile barbecue, 2, may be
connected to a small gas tank
or hooked up to pipeline.



oping information, page 140.



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GORHAM

CHOOSING THE WINE FOR THE BIRD

BY JAMES A. BEARD

No controversy rages more relentlessly in the realm of food and drink than the one over the proper wine to serve with poultry. I have known feuds to blossom while good friends debated the merits of a white or red wine with turkey. Not too many years ago, when Americans were less knowledgeable about wine than they are today, the issue seldom came up. The standard accompaniment for turkey was sparkling Burgundy, and the quantity sold on national holidays was staggering. Fortunately, this fashion has passed into history, although its memory lingers in the form of rosé, which strikes me as an equally unfelicitous companion for a hot crisp-skinned bird.

Clearly, the choice between a white and a red wine is a matter of individual taste, as even wine expert Frank Schoonmaker concedes in his authoritative *Encyclopedia of Wine*. To me a turkey, fragrant with truffles slipped beneath the skin and carefully roasted with bastings of sweet butter, suggests a red wine—a magnificent Château Latour or a fine Burgundy. On the other hand, a poached chicken served with a *sauce à la crème* turns my thoughts to a majestic Meursault or a Montrachet, while duck and certain goose dishes seem clearly destined for a good Burgundy or Rhône red, or possibly champagne.

Cold poultry is quite another thing. In summer, a nicely roasted and cooled chicken, a chicken in aspic, or cold duck with mayonnaise is best with chilled white wine or rosé. There is such a range of rosés available today from both California and Europe that it is a simple matter to find one to please every palate. I happen to like the Grenache and Gamay rosés from California and the young, thoroughly refreshing wines of Southern France, from Tavel along the coast to Nice. Rosé, by and large, seems the ideal wine for casual outdoor meals, as distinct from serious eating and drinking. Even a slightly chilled light red wine, such as a Beaujolais or Valpolicella, can be delicious with cold duck, cold turkey, or a succulent grilled or spitted chicken from the barbecue. Here are some suggestions for selecting wines to serve with hot and cold poultry:

POULTRY	CHOICE OF ACCOMPANYING WINE
CAPON truffled and roasted	Château-bottled Bordeaux; La Tâche; California Pinot Noir
CHICKEN barbecued	Rosé; Zinfandel; Beaujolais; Meursault
fried	Rosé; Pinot Chardonnay; Muscadet; Beaujolais
roasted	Fleurie; Meursault; light Bordeaux; Cabernet Sauvignon
roasted, served with cream sauce	Graves; Pouilly Fumé; Pinot Blanc; Champagne
sautéed with white wine	Wine used for cooking: Muscadet; Pouilly Fumé; softer Riesling (Alsatian or California); Sauvignon Blanc
sautéed with red wine, spicy and highly herbed	Fleurie; Châteauneuf-du-Pape; Cabernet Sauvignon
sautéed with sherry or port and a dark sauce	Fleurie; Pinot Noir

Continued on page 137

HOUSE & GARDEN'S

Gourmet Diet Cook Book #IV



JOY MULLER

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HOUSE & GARDEN'S

Gourmet Diet Cook Book IV

By Elaine Ross

Even the most determined dieter can be undermined by a sudden, irresistible longing for forbidden foods. If you dote on sweets, cleave to starches, or count any day lost that doesn't include one hearty meal packed with protein, it is unrealistic to assume that you can change your palate overnight, no matter how firm your resolve. The trouble with most diets is that they are seldom permissive. Instead of allowing you at least a smattering of the foods you have learned to love, they insist on a rigid regime of self-denial, and the inevitable result is boredom, backsliding, and eventual abandonment of the whole depressing project. Yet dieting is basically a matter of calorie watching. Provided you stay within the prescribed limit, you can budget your calories where they please you most and eat, in discreet amounts, the kind of dishes you enjoy. Each of our three permissive diets caters to a specific craving—for sweets, for starches, or for protein—and concentrates the bulk of the daily calorie quota on these favored foods, leaving a lesser allotment for the make-weights. Although Charleston Chicken, a dish rich with raisins, marmalade, and nuts, might seem like a far cry from the usual diet fare, one serving does not exceed the caloric content of a steak. Nor is a baked potato, luxuriously laved with sour cream and caviar, any more self-indulgent than the usual dieter's lunch. None of these diets is inflexible. Provided you keep to approximately the same number of calories, you can substitute foods—broccoli or string beans for spinach, tomato or clam juice for chicken consommé.

DIET #1

This diet is designed for those to whom a meal is not complete without a taste of something sweet. Each dinner menu has a pie or cake dessert and both breakfast and lunch include sweet, but low-calorie, foods. If you don't want to go to the trouble of baking a dessert, you can substitute parfaits and sundaes made with a generous scoop of ice milk topped with a few slices of fresh fruit, artificially sweetened jam, and one of the low-calorie whipped toppings. Or have a small piece of sponge or angel cake from a bakery.

DAILY BREAKFAST

SLICE OF MELON OR ½ GRAPEFRUIT, OR
6-OUNCES ORANGE OR GRAPEFRUIT JUICE
SLICE OF DIET BREAD, PLAIN OR TOASTED, WITH
ARTIFICIALLY SWEETENED JAM
TEA OR COFFEE WITH ARTIFICIAL SWEETENER
AND SKIMMED MILK

LUNCH

*TOMATOES BRISTOL
*MELON MOLD WITH MELON BALLS
MELBA TOAST
TEA OR COFFEE WITH ARTIFICIAL SWEETENER
AND SKIMMED MILK

Tomatoes Bristol

4 medium tomatoes, peeled
1 cup small-curd cottage cheese
½ teaspoon prepared mustard
½ teaspoon paprika
⅔ teaspoon anchovy paste
4 teaspoons capers, mashed
Lettuce

Turn the tomatoes upside down and make 3 vertical slits in each tomato going to, but not through, the stem end. Blend the cottage cheese, mustard, paprika, anchovy paste, and capers. Spoon a portion of the mixture in each slit. Serve on a bed of lettuce. Serves 4.

Melon Mold with Melon Balls

1 large honeydew melon or 2 cantaloupes
1 4-serving envelope plus ½ envelope low-calorie fruit gelatin (D-Zerta)
4 maraschino cherries, drained and minced

Make 3 cups of melon balls and chill. Scoop out all the scraps of melon and purée in the electric blender, adding enough melon to measure 3 cups purée. Heat the purée, add the gelatin, and stir until dissolved. Pour into four 6-ounce molds or custard cups that have been rinsed with cold water; chill until firm. Unmold on individual dessert plates, spoon the chilled melon balls on top. Sprinkle with maraschino cherries. Serves 4.

DINNER

TOSSED GREEN SALAD WITH ANY LOW-CALORIE
DIET DRESSING
*CHARLESTON CHICKEN
STEAMED LOW-CALORIE RICE (AVAILABLE IN
HEALTH FOOD STORES)
*CHEESE PIE
TEA OR COFFEE WITH ARTIFICIAL SWEETENER
AND SKIMMED MILK

Charleston Chicken

2½-3-pound frying chicken, cut into serving pieces
1 medium green pepper, seeded and diced
1 medium onion, diced
1 teaspoon curry powder
1-pound, 1-ounce can plum tomatoes
1 teaspoon mace
½ teaspoon salt
⅛ teaspoon coarse black pepper
1 clove garlic, mashed
½ cup light raisins
1½ tablespoons chutney or orange marmalade, minced
1 tablespoon fresh tarragon or ½ teaspoon dried tarragon
1½ tablespoons slivered, blanched almonds
1 teaspoon butter

Brown the chicken in a heavy skillet over medium heat. (There should be enough fat in the chicken itself, but, if not, add a very little oil or shortening.) Remove the chicken and reserve. Sauté the pepper and onion in the same skillet for 15 minutes, stirring frequently. Add the curry powder and sauté for 3 minutes. Add the remaining ingredients, except the almonds and butter, and simmer over low heat, stirring occasionally, for 20-30 minutes, or until quite thick. Adjust seasonings. Arrange the chicken in a single layer in a shallow baking dish (preferably one that can be brought to the table). Spoon the sauce over the chicken and bake, covered, in a preheated 350° oven for 30-45 minutes, or until tender. Sauté almonds in the butter until golden, and scatter over the chicken just before serving. Serves 4.

Cheese Pie

½ teaspoon butter
3 tablespoons graham-cracker crumbs
1¾ cups cream-style cottage cheese
4 teaspoons cornstarch
5 tablespoons sugar
1 teaspoon vanilla
Grated rind ½ lemon
2 eggs, separated

Butter a 9" pie plate with the ½ teaspoon butter and sprinkle with the graham-cracker crumbs. Place the remaining ingredients, except the egg whites, in an electric mixer and beat until smooth. Beat the egg whites until stiff, but not dry, and fold into the batter. Pour into the pie plate and bake in a preheated 350° oven for 25 minutes. Cool, but do not chill. Makes 4-6 servings.



Just thinking about a night like this can keep me going for days on end!

I happen to have 3 boys, all under the age of five. So I guess it goes without saying that things get very hectic around my house. Luckily, I'm married to a man who appreciates this fact. Every other week, by hook or by crook, he makes sure we have a night out together.

Sometimes we get all dressed up. On these special nights, we have cocktails and dinner. And even a nightcap. All with our special whisky, Seagram's V.O. Canadian. When we first got married it was the whisky we only had on special occasions like these. Of course now that Bob's doing so well, we can afford to keep it in the house, too. It's nice and light.

And, I might add, just as smooth as my husband is!

SEAGRAM'S V.O. – A BLEND OF SELECTED WHISKIES

LUNCH

*CREAMLESS CREAM OF CUCUMBER SOUP
JELLY OMELET (MADE WITH 2 EGGS AND A TRACE OF BUTTER IN A TEFLON-COATED SKILLET, FILLED WITH ARTIFICIALLY SWEETENED JAM)
MINIATURE LOW-CALORIE MATZOTHS
TEA OR COFFEE WITH ARTIFICIAL SWEETENER AND SKIMMED MILK

Creamless Cream of Cucumber Soup

1 bunch scallions, roots trimmed
1 tablespoon oil
2 medium cucumbers, peeled, seeded, and cubed
2½ cups chicken consommé
1 tablespoon fresh thyme leaves or ½ teaspoon dried thyme
1½ tablespoons lemon juice
1 teaspoon sugar
⅔ cup skimmed milk
Salt, pepper to taste

Slice the scallions, including about 4" of the green leaves, and sauté them in the oil for 5 minutes over medium heat. Add the cucumbers and cook 5 minutes longer. Add the consommé, thyme, lemon juice, and sugar, and bring to a boil. Reduce the heat to medium, cover, and cook for 20 minutes, or until the vegetables are very tender. Cool for a few minutes, then purée a portion at a time in an electric blender. Add the milk and season with salt and pepper. To serve hot, heat just to boiling point, or chill and serve cold. Serves 4.

DINNER

JELLIED BEEF CONSOMMÉ (1-CUP SERVING)
GRILLED LAMB CHOP
*SPINACH VELVET
*BROWN SUGAR-AND-SPICE APPLE CAKE
TEA OR COFFEE WITH ARTIFICIAL SWEETENER AND SKIMMED MILK

Spinach Velvet

2 packages frozen chopped spinach
6 tablespoons creamed small-curd cottage cheese
¼ teaspoon nutmeg
White pepper, salt to taste

Cook the spinach according to package directions and drain, but do not press out any of the liquid. Reserve a few spoonfuls of the drained liquid. Place all the ingredients in the container of an electric blender and purée. (It may be necessary to turn the motor off and scrape down the sides with a rubber spatula if the ingredients are not being properly puréed. It may also be necessary to add a spoonful of the reserved liquid.) Taste for salt. Serves 4.

Brown Sugar-and-Spice Apple Cake

2 tablespoons butter
¼ cup dark brown sugar
¼ cup sugar
½ beaten egg
½ cup flour
¼ teaspoon baking powder
⅛ teaspoon baking soda
½ teaspoon cinnamon
¼ teaspoon ginger
2 small apples, peeled, cored, and sliced

Cream the butter and sugars. Beat in the egg. Sift together all the dry ingredients and stir into the creamed mixture. Fold in the apples so that they are coated with batter. Spoon into a greased 8" or 9" pie plate and bake in a preheated 350° oven for 30-35 minutes, or until the cake starts to shrink from the plate. Makes 4-6 servings.

LUNCH

TOMATO BISQUE
*JELLIED FRUIT AND VEGETABLE SALAD
SCANDINAVIAN FLAT BREAD (1 SLICE)
TEA OR COFFEE WITH ARTIFICIAL SWEETENER AND SKIMMED MILK

Tomato Bisque

2 cups tomato juice
2 cups buttermilk
6 drops liquid hot pepper sauce (Tabasco, Frank's, Pickapeppa)
2 teaspoons lemon juice
1 teaspoon Worcestershire sauce
Salt, pepper to taste

Combine all the ingredients and add seasonings, if needed. (It is impossible to specify exact amounts of seasonings since they depend on the seasonings already in the tomato juice.) Serve well chilled, in soup cups, goblets or Old-fashioned glasses. Serves 4.

Jellied Fruit and Vegetable Salad

8½-ounce-can unsweetened pineapple tidbits
1 tablespoon lemon juice
1 4-serving envelope low-calorie orange gelatin
¾ cup coarsely grated raw carrot
¾ cup coarsely grated raw young yellow turnip

Drain the pineapple and reserve the juice. Combine the pineapple juice, lemon juice, and sufficient water to measure 1¾ cups liquid. Heat the liquid, add the gelatin, and stir until dissolved. Chill until the mixture starts to thicken and stir in the grated vegetables. Mince the pineapple and add to the gelatin mixture. Chill in four individual dishes or molds, or in one large bowl. If molded, unmold on serving dish. Serves 4.

DINNER

FILET OF CRANSHAW, CANTALOUPE, OR HONEYDEW MELON
BROOK TROUT IN CAPER SAUCE
STEAMED BROCCOLI
*COCONUT LAYER CAKE
TEA OR COFFEE WITH ARTIFICIAL SWEETENER AND SKIMMED MILK

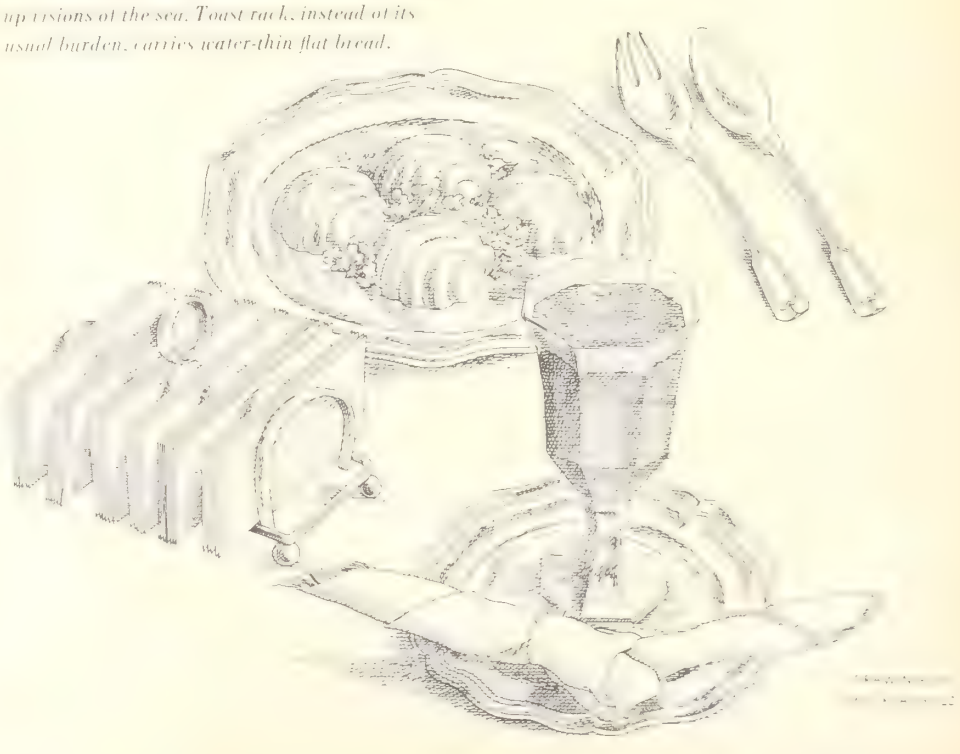
Brook Trout in Caper Sauce

4 brook trout, about 10-12 ounces each
1½ teaspoons Lawry's Seasoned Salt
½ cup dry white wine
10 peppercorns
1 chicken bouillon cube, pulverized
1 tablespoon butter
2 tablespoons flour
½ cup milk
1½ tablespoons capers, chopped

Sprinkle the inside of the fish with the seasoned salt, place them in a large skillet, and pour the wine over them. Add the peppercorns and bouillon cube, cover and simmer over low heat for 15 minutes, or until the fish flakes easily. Cool the fish in the stock for 10 minutes, or until you can handle them. Remove the skin and bones. (The sooner you do this, the easier it is to remove the skin.) Place the fillets, side by side, in a lightly greased shallow baking dish. Strain the stock.

Melt the butter in a saucepan. Blend in the flour and cook for 1 minute, stirring constantly. Gradually add the milk and 1 cup of the strained stock. Cook over low heat, stirring constantly, until the sauce has thickened. Add the capers and spoon over the fish. (Preparation up to this point may be done in advance.) About ½ hour before serving time, place the fish in a preheated 375° oven for 20-25 minutes, or until the sauce is bubbling. Serves 4.

On a hot summer day, a meal low in calories satisfies without surfeiting. Tomato Bisque to be sipped on the terrace is served in a goblet. Jellied Fruit and Vegetable Salad molded in shell shapes calls up visions of the sea. Toast rack, instead of its usual burden, carries water-thin flat bread.



THE STRATEGY OF DIETING

All too often the best-laid plans of dieters (like those of mice and men) go awry. It is not easy to summon up the resolve to deny yourself the good things of life and the table for even a transient period. This is where strategy comes in, and a plan of campaign inaugurated at the most auspicious time. The moment to begin a diet is when you are relaxed, busy, and free of the nervous tensions or time-on-your-hands that make for compulsive eating. Timing is also related to the seasons. In winter you tend to want heavier foods; in spring and summer your mind turns to lighter menus and the good fresh vegetables and fruits that are appearing in the markets.

Once having started your diet, there are clever ways to implement your strategy, things to learn and observe. Eat at a leisurely rate, savoring each mouthful as an Epicurean treat, and sip, don't gulp, your glass of wine or cup of coffee. A little goes a long way, and is far more satisfying when it is consumed slowly.

Encourage the gentle art of conversation at table. Relish the *bon mot* along with the *bon goût* and discover that lively conversation makes for dining at a civilized pace.

Inevitably the temptation to stray will assail you, and here your strategy must be well laid. Familiarize yourself with the following list of vegetables, for you may partake of them in unlimited amounts with complete ease of conscience. Eat them raw or cooked with salt and pepper, or served cold in a salad, with a low-calorie dressing.

Asparagus
Green beans or wax beans
Broccoli
Cauliflower
Cabbage
Celery
Swiss chard
Cucumber
Kohlrabi
Lettuce, all varieties
Mushrooms
Green or sweet red pepper
Radish
Spinach
Summer squash
Watercress
Zucchini

Sometimes, extra filler foods like the above just won't satisfy. Then an extra treat is in order. In discreet amounts, draw upon the following foods, designed for the tastes and particular cravings of the three different types of dieter.

Diet #1 Special Treats

Cantaloupe or honeydew melon, a good wedge
Low-calorie gelatin dessert, as is,
or with added fruit
Ice milk
Fresh raspberries or strawberries
Fresh pineapple or unsweetened,
canned pineapple
Citrus fruit
Small pear or peach

Diet #2 Special Treats

Low-calorie matzoth
Scandinavian thin crisp bread
Rye or white melba toast
Low-calorie bread (½ slice)
Consommé with fine noodles

Diet #3 Special Treats

White meat chicken or turkey,
very thinly sliced
Jellied beef or chicken consommé
Celery filled with a little tartar steak
Celery with prosciutto
Mussels, oysters, or clams
Lobster, crab meat, or shrimp
Crab legs or claws



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Coconut Layer Cake

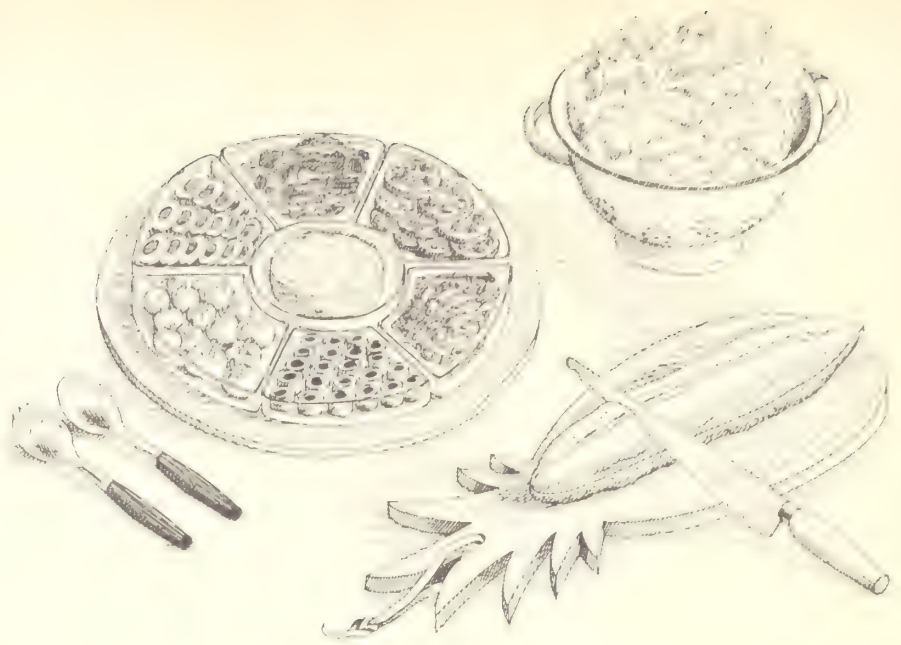
¾ cup flour
9 tablespoons sugar
1 teaspoon baking powder
¼ teaspoon salt
2 tablespoons butter, melted
2 egg yolks
½ teaspoon lemon extract
½ teaspoon vanilla
6 tablespoons water
4 egg whites
¼ teaspoon cream of tartar
Frosting
2 tablespoons grated coconut

Sift the dry ingredients into a bowl and make a well in the center. Pour the butter, egg yolks, lemon extract, vanilla, and 6 tablespoons water into the well. Mix all the ingredients until well blended and smooth. Beat the egg whites until foamy, add the cream of tartar, and beat until very stiff. Quickly fold into the batter and pour into two 8″ layer pans. Bake in a preheated 325° oven for 30 minutes. Invert the pans onto a rack. Remove the layers from the pans when cool. Spread the frosting between the layers and on the sides and top of the cake. Sprinkle with coconut. Makes 8 servings.

Frosting

1 egg white
3 tablespoons sugar
2 tablespoons corn syrup
1 tablespoon water
½ teaspoon vanilla

Beat the egg white until stiff. Put the sugar, corn syrup, and 1 tablespoon water into a small saucepan. Boil together until the syrup spins a thread, then pour over the beaten egg white, beating constantly until thick and glossy. Beat in the vanilla. Makes enough frosting to ice sides and top of coconut layer cake.



Self-help luncheon for diet-conscious friends is based on the Make-Your-Own Hero Sandwich. Hors d'oeuvre server displays permissible ingredients; bread is there for the weak-willed starch lovers. The strong willed can forgo it, make up an antipasto plate instead.

DIET #2

This is for dieters who just can't give up bread and potatoes. You can have these starchy foods in moderation, provided you cut down on calories in other ways. Instead of eliminating sandwiches, choose those with low-calorie fillings, such as lettuce and tomato with just a whiff of mayonnaise, cottage cheese with low-calorie jam, or cottage cheese mixed with minced cucumber, chives, and seasoned salt, thinly sliced smoked salmon topped with cucumber slices.

DAILY BREAKFAST

SMALL SERVING OF CEREAL (RICE KRISPIES, SPECIAL K, CORN FLAKES, PUFFED RICE, OR PUFFED WHEAT) WITH A LITTLE SUGAR AND SKIMMED MILK
1 SLICE CRUSTY ITALIAN OR FRENCH BREAD WITH THE MEREST SUGGESTION OF BUTTER
TEA OR COFFEE WITH ARTIFICIAL SWEETENER AND SKIMMED MILK

LUNCH

*MAKE-YOUR-OWN HERO SANDWICH
GRAPEFRUIT SECTIONS TOPPED WITH A SPOONFUL OF ARTIFICIALLY SWEETENED JAM
TEA OR COFFEE WITH ARTIFICIAL SWEETENER AND SKIMMED MILK

Make-Your-Own Hero Sandwich

1 small loaf of French or Italian bread
2 tomatoes, sliced
8-ounce can pickled peppers
2-ounce can caponata
2 hard-cooked eggs, sliced
7-ounce can water-pack tuna
2-ounce can rolled anchovies
4-ounce can pimiento, well-drained
Small head escarole

Cut the bread in half lengthwise, but do not cut all the way through, then cut it crosswise into 4 portions. Arrange all the filling ingredients in small dishes and bowls.

Let each person assemble his own sandwich, using any or all of the ingredients. Since these sandwiches should not be too high-calorie, it is assumed that dieters will be discreet, conservative, and use a high proportion of vegetable filling, spiked with enough of the other ingredients to contribute flavor. Serves 4.

DINNER

CONSOMMÉ ON THE ROCKS (1-CUP SERVING)
*BRAISED VEAL CHOPS
*SAVORY SQUASH AND POTATO
*FLAMING FRUIT GLACÉ
TEA OR COFFEE WITH ARTIFICIAL SWEETENER AND SKIMMED MILK

Braised Veal Chops

4 veal chops, 1″ thick
2 large chicken livers
1 teaspoon butter
1 tablespoon Escoffier Sauce Robert
1 tablespoon minced parsley
1 tablespoon fine bread crumbs
2 tablespoons minced celery
1 tablespoon oil
3 tablespoons dry vermouth
¾ cup chicken stock
Flour
Skimmed milk
Salt, pepper to taste

Have the butcher cut a large pocket in each of the chops. Sear the chicken livers in the butter, chop them coarsely, and add the Sauce Robert, parsley, bread crumbs, and celery. Divide the filling among the chops and secure the openings with toothpicks. Heat the oil in a heavy skillet, brown the chops on both sides, add the vermouth and chicken stock and bring to a boil. Reduce the heat, cover the skillet, and simmer until the chops are tender. Remove the chops to a serving platter and keep warm. Measure the pan juices. For each cup of liquid, blend 1 tablespoon flour with 1 tablespoon skimmed milk, add the pan juices, pour back into the skillet and cook, stirring constantly, until thickened. Season with salt and pepper. Pour sauce over the chops and serve immediately. Serves 4.

Savory Squash and Potato

1 tablespoon oil
½ teaspoon salt
Dash coarse black pepper
½ teaspoon dried summer savory
½ teaspoon dried parsley flakes
1 medium potato, peeled and cut into julienne strips or sliced ¼″ thick
¾-pound young summer squash or zucchini, cut into julienne strips or sliced ¼″ thick

Combine the oil, salt, pepper, savory, and parsley flakes in a bowl. Parboil the potato for 5 minutes, drain and cool. Combine with the squash or zucchini, place in the bowl, and toss with the oil mixture until the vegetables are coated lightly. Place on the center of a large piece of heavy-duty foil, fold the edges and seal securely. Bake in a preheated 375° oven for 25-30 minutes, or until the vegetables are tender. Open foil and bake an additional 10 minutes. Serves 4.

Flaming Fruit Glacé

8½-ounce can unsweetened pineapple tidbits
2 teaspoons butter
3 tablespoons light brown sugar
1 large apple, peeled and thinly sliced
1½ cups vanilla ice milk, divided into 4 scoops
3 tablespoons bourbon

Drain the pineapple, reserving the juice in a small pitcher. Melt the butter in the blazer of a chafing dish, over direct heat. Add the sugar and cook for a minute. Add the pineapple and the apple, and cook, stirring constantly, until the apple is tender. Place 1 scoop of ice milk in each of 4 dessert dishes. Add the bourbon to the fruit, heat for a few seconds, and ignite. When the flames die out, pour in the reserved pineapple juice. Ladle fruit and juices over the ice milk and serve immediately. Serves 4.
Note: If you do not have a chafing dish, use an electric skillet or a saucepan attractive enough to be brought from range to table. After the bourbon has heated, bring the fruit to the table, ignite the liquor, add the pineapple juice, and proceed as above.

LUNCH
*NEAPOLITAN MUSHROOMS ON TOAST
*TOMATO ASPIC
TEA OR COFFEE WITH ARTIFICIAL SWEETENER
AND SKIMMED MILK

Neapolitan Mushrooms on Toast

FOR EACH SERVING:
1 teaspoon butter
4-4½-ounce can mushrooms (preferably imported from Europe)
⅛ teaspoon basil
⅛ teaspoon oregano
⅛ teaspoon dried thyme leaves
Dash garlic powder
Pinch coarse pepper
1 teaspoon flour
1 teaspoon evaporated milk or light cream
Salt to taste
1 slice low-calorie bread, toasted
1 teaspoon minced parsley

Melt the butter in a heavy skillet over high heat. Drain the mushrooms, reserving the stock, and add with the basil, oregano, thyme leaves, garlic powder, and pepper to the butter. Cook, stirring constantly, for a few minutes until almost all the liquid from the mushrooms has evaporated. Measure the reserved stock, adding water if necessary to make ½ cup of liquid. Sprinkle the flour over the mushrooms, add the liquid gradually, and cook, stirring constantly, until the sauce is thickened. Remove from the heat, stir in the evaporated milk or cream, and season with salt. Place the toast on a plate, pour the mushrooms and sauce over the toast, sprinkle with parsley, and serve immediately.

Tomato Aspic

FOR EACH SERVING:
½ cup canned Italian peeled tomatoes
1 small onion, minced
1 small stalk celery with leaves, minced
½ teaspoon catsup
¼ teaspoon sugar
¼ teaspoon Italian herb seasoning
¼ teaspoon salt (scant)
Freshly ground pepper to taste
1 drop liquid hot pepper sauce
¾ teaspoon unflavored gelatin

Combine all the ingredients, except the gelatin, in a saucepan. Bring to a boil, reduce the heat, cover and simmer for 20 minutes, or until the vegetables are tender. Purée in an electric blender or a food mill, measure, and if necessary, add water to make ½ cup liquid. Soak the gelatin in 1 tablespoon water, add it to the purée, and heat until the gelatin is dissolved. Pour the mixture into a custard cup, and chill until set. Serve in cup, or unmold onto lettuce leaves.

DINNER
CHILLED VEGETABLE JUICE (6-OUNCE SERVING)
*COCKTAIL SPUDS
*VERA'S BAKED STRIPED BASS
*AMBROSIAL SOUFFLÉS IN ORANGE CUPS
TEA OR COFFEE WITH ARTIFICIAL SWEETENER
AND SKIMMED MILK

Cocktail Spuds

4 small new potatoes
Vegetable oil
2 tablespoons creamed small-curd cottage cheese
½ teaspoon minced chives
Salt to taste

Scrub the potatoes, dry them, and rub the surface with a little oil. Make a small slit in the skin of each potato, and bake in a preheated 400° oven for 30-40 minutes, or until soft. Combine the cheese and the chives, and season with salt. Cut the potatoes in half, place a dab of the cheese mixture on top of each potato, and serve immediately. Serves 4.

Vera's Baked Striped Bass

2½-3-pound striped bass, filleted
½ teaspoon salt
Freshly ground coarse pepper
1 medium onion, minced
1 tablespoon butter, melted
1 cup minced or thinly sliced mushrooms
1 cup Italian canned plum tomatoes, coarsely chopped
¼ cup milk
1 teaspoon Worcestershire sauce
2 tablespoons bread crumbs

Place the fillets, side by side and skin side down, in a lightly greased, shallow, oven-to-table baking dish. Sprinkle the fish with half the salt and a little pepper, and bake uncovered in a preheated 375° oven for ½ hour.

Meanwhile, prepare the sauce: Sauté the onion in half the butter until golden, add the mushrooms and sauté one minute longer. Add the remaining ingredients, except the bread crumbs, and spoon over the partially baked fish. Mix the bread crumbs with the remaining melted butter, sprinkle over the fish and bake an additional 20-30 minutes, or until the fish flakes easily when tested with a fork. Serves 4.

Ambrosial Soufflés in Orange Cups

4 large oranges, or 2 very large oranges
2 tablespoons sugar
4 teaspoons flour
¼ cup milk
2 eggs, separated
¼ cup very finely chopped coconut
4 teaspoons orange or kumquat marmalade

Cut off the tops of the 4 oranges and scoop out the pulp. With a spoon, scrape out as much pith as possible to leave a clean shell. Be careful not to pierce the skin. Drain the orange pulp, reserving 4 teaspoons juice. Chop and reserve ¼ cup pulp. (If using very large oranges, cut in half to make 4 shells and proceed as directed.)

Preheat the oven to 375°. Combine the sugar, flour, milk, and 4 teaspoons reserved orange juice in a small saucepan. Cook over low heat, stirring constantly, until the sauce becomes thick. Remove from the heat and stir in the egg yolks and coconut. Beat the egg whites until stiff, but not dry, and fold into the coconut mixture. Put a portion of the orange pulp and marmalade in the bottom of each shell. Spoon the soufflé mixture on top. Place the filled shells on a baking sheet and bake in a 375° oven for 17 minutes, or until puffed and lightly tinged with brown. Arrange on individual dishes and serve at once. (If some of the soufflé has baked over and spilled to one side, scoop it up with a spatula as you transfer the shells to a plate.) Serves 4.
Note: These soufflés may also be baked in custard cups instead of orange shells.

LUNCH
*BAKED POTATO ROMANOFF
WATERCRESS DRESSED WITH LEMON JUICE
TEA OR COFFEE WITH ARTIFICIAL SWEETENER
AND SKIMMED MILK

Baked Potato Romanoff

FOR EACH SERVING:
1 medium baking potato
2 teaspoons small-curd cottage cheese
2 teaspoons plain yoghurt
2 teaspoons sour cream
1 teaspoon caviar

Make a small incision in the potato and bake it in a preheated 400° oven for ¾-hour, or until soft. Make a slit in the top of the potato, almost from end to end, and press it open a little. Mix the cottage cheese, yoghurt, and sour cream, and spoon the mixture into the opening. Top with the caviar.

DINNER
*SPINACH SALAD WITH CROUTONS
*ROCK CORNISH GAME HENS PERSANE
ASPARAGUS TIPS
*CHERRY-FLAVORED SPANISH CREAM
TEA OR COFFEE WITH ARTIFICIAL SWEETENER
AND SKIMMED MILK

Spinach Salad with Croutons

1 pound tender young spinach
Low-calorie salad dressing
1 slice firm whole-wheat bread, cut into small dice
2 teaspoons oil
1 tablespoon minced chives

Trim off any tough stems from spinach, wash thoroughly, and pat dry with paper towels. Refrigerate until serving time.

Toss the spinach with enough dressing to coat the leaves lightly. Sauté the bread in the oil, stirring constantly with a fork, until the croutons are golden brown and crisp. Scatter over the salad and sprinkle with chives. Serves 4.

Rock Cornish Game Hens Persane

1 medium onion, minced
1 stalk celery, minced
½ tablespoon butter
2 chicken livers
4 dried apricot halves, minced
2 tablespoons low-calorie pineapple jam
1⅓ cups cooked broad noodles, coarsely chopped
Salt to taste
4 Rock Cornish game hens
2 teaspoons melted butter



Adapted from the Japanese: a dieter's tray lunch, so arranged that a little seems like a lot. Radish slices cut like fans wreath Hungarian Cucumber Salad. Eastern Shore Crab Meat is baked and served in a graceful shell. Skimmed milk and artificial sweetener for tea are concealed in a sake bottle and a tiny lacquer box.

Sauté the onion and celery in the ½ tablespoon butter, covered, for 5 minutes. Uncover, add the livers, and cook just until they lose their pink color. Dice the livers coarsely. Add the apricots, jam, noodles, mix all together, and season with salt. Stuff the game hens with the mixture, skewer the vents and place side-by-side in a roasting pan. Brush lightly with the melted butter. Roast in a preheated 450° oven for 10 minutes, reduce the heat to 375°, cover, and roast for 20 minutes, then uncover once more and roast until the Rock Cornish game hens are tender. Serve immediately. Serves 4.

Cherry-flavored Spanish Cream

2 eggs, separated
2 cups skimmed milk
1 4-serving envelope low-calorie cherry gelatin
Low-calorie jam or low-calorie whipped cream-type topping

Place the egg yolks in a small saucepan, beat lightly, and add the milk and gelatin. Cook over low heat, stirring constantly, until the gelatin dissolves and the custard coats the spoon. Remove from the heat, cool, and chill. When the mixture is on the point of setting, beat the egg whites until stiff, but not dry, and fold into the pudding. Spoon the pudding into 4 dessert dishes. Chill in the refrigerator until set, and top each portion before serving with a little low-calorie jam or topping. Serves 4.

DIET #3

This is for the dieter who wants stick-to-the-ribs fare and plenty of it. Bulk is important to stay that gnawing feeling between meals, so in lieu of the usual minute quantities of high-calorie protein foods, the menus are based on meats and fish that are low in calories and so can be served in larger portions.

DAILY BREAKFAST

TOMATO JUICE OR BOUILLON
2 SLICES LEAN CRISP BACON, OR 1 POACHED EGG, OR 1 SMALL BROOK TROUT, GRILLED OR POACHED
½ SLICE DIET BREAD
TEA OR COFFEE WITH ARTIFICIAL SWEETENER AND SKIMMED MILK

LUNCH

*EASTERN SHORE CRAB MEAT
*HUNGARIAN CUCUMBER SALAD
TEA OR COFFEE WITH ARTIFICIAL SWEETENER AND SKIMMED MILK

Eastern Shore Crab Meat

1 egg
3 tablespoons diet mayonnaise
1½ teaspoons French's mustard
½ teaspoon dried fines herbes
2 teaspoons minced fresh parsley
Salt to taste
1 pound lump crab meat, picked over

Beat the egg lightly and stir in the mayonnaise, mustard, and seasonings. Pour over the crab meat and toss lightly. Divide mixture between 4 large scallop or clam shells. Bake in a 400° oven for 12-15 minutes, or until bubbling. Serves 4.

Hungarian Cucumber Salad

1 white onion, coarsely grated
2 large cucumbers, peeled and thinly sliced
½ teaspoon salt
2 tablespoons oil
1 tablespoon vinegar
½ teaspoon sugar
Dash white pepper

Mix the onion and cucumbers in a bowl. Sprinkle with salt, place a weight on top, and leave for 1 hour. Squeeze out all the liquid. Combine remaining ingredients in a saucepan, bring to a boil, and pour over the cucumbers. Chill. Serves 4.

DINNER

MELON AND PROSCIUTTO
*VEAL SCALOPPINE WITH MARSALA
WAX BEANS
*STIR-FRY ASPARAGUS
*SPONGE CAKE
TEA OR COFFEE WITH ARTIFICIAL SWEETENER AND SKIMMED MILK

Veal Scaloppine with Marsala

8 slices leg of veal, approximately 1" to 1½" thick
1 tablespoon butter
1 tablespoon oil
3 tablespoons Marsala
1 clove garlic, mashed (optional)
4 mushrooms, minced
1 teaspoon catsup
1 teaspoon meat glaze
1½ tablespoons flour
1½ cups hot beef consommé
1 bay leaf
Salt, pepper to taste

Pound the veal between pieces of butcher's paper until it is very thin, or have the butcher pound the meat for you. Heat a heavy skillet, melt the butter, add the oil, and brown the meat on both sides. Pour the Marsala over the veal, remove the meat and reserve. Add the garlic and mushrooms, and cook 1 minute. Blend in the catsup, meat glaze, and flour. Gradually add the hot consommé, stirring constantly until it boils. Add the bay leaf and the veal, cover, and simmer for 15-20 minutes, or until the meat is tender. Discard the bay leaf, season with salt and pepper, and serve immediately. Serves 4.

Stir-fry Asparagus

1½ pounds asparagus, trimmed, or 2 packages frozen asparagus spears
2 tablespoons oil
1 teaspoon soy sauce
1 teaspoon lemon juice

Peel the trimmed fresh asparagus with a vegetable peeler, and cut into ¼"-thick diagonal slices. (Or, slice the frozen asparagus with a very sharp knife into ¼"-thick diagonal slices.) Heat a heavy skillet, add the oil, and sauté the asparagus, stirring constantly, until they start to brown. Cover and cook for 2 or 3 minutes, or until the asparagus is crisply tender. Stir in the soy sauce and lemon juice, and serve the asparagus immediately. Serves 4.

Sponge Cake

8 eggs, separated
¾ cup sugar
Grated rind and juice of 1 lemon
¼ cup potato starch
¼ cup cake flour
Confectioners' sugar

Beat the egg whites until stiff, but not dry. Beat the egg yolks lightly and then gradually beat in the sugar and continue to beat until thick and light. Stir in the lemon rind and juice. Sift the potato starch and cake flour together, and mix lightly into the batter. Fold in the stiffly beaten egg whites. Pour into an ungreased 10" tube pan and bake in a preheated 325° oven for 50-55 minutes, or until the top springs back when pressed lightly. Invert the pan on a cake rack and let the cake cool completely before removing it from the pan. Dust lightly with confectioners' sugar. Makes 8-10 servings.

LUNCH

SALAD OF MIXED GREENS TOSSED WITH CAPERS, JULIENNE OF WHITE-MEAT TUNA, THINLY SLICED RAW MUSHROOMS, SPRINKLING OF CHOPPED HARD-COOKED EGG
*CHEF'S DRESSING
2 LOW-CALORIE MATZOTH MINIATURES
TEA OR COFFEE WITH ARTIFICIAL SWEETENER AND SKIMMED MILK

Chef's Dressing

½ cup buttermilk
2 tablespoons creamed-style cottage cheese
¼ teaspoon salt
¼ teaspoon French's mustard
1 drop liquid hot pepper sauce (Tabasco, Frank's, Pickapeppa)
½ small white onion, sliced
1 tablespoon minced parsley
½ tablespoon minced chives

Put all the ingredients in an electric blender and whirl until smooth. Makes about ⅔ cup dressing.

DINNER

*TOMATO FILLED WITH CRAB MEAT
*SUPREME OF CHICKEN WITH LEMON SAUCE
*BEANS AND BEAN SPROUTS
SMALL PORTION OF STEAMED LOW-CALORIE RICE
PEAR OR APPLE WITH A WEDGE OF CREMA DANICA OR BRIE CHEESE
TEA OR COFFEE WITH ARTIFICIAL SWEETENER AND SKIMMED MILK

Tomato Filled with Crab Meat

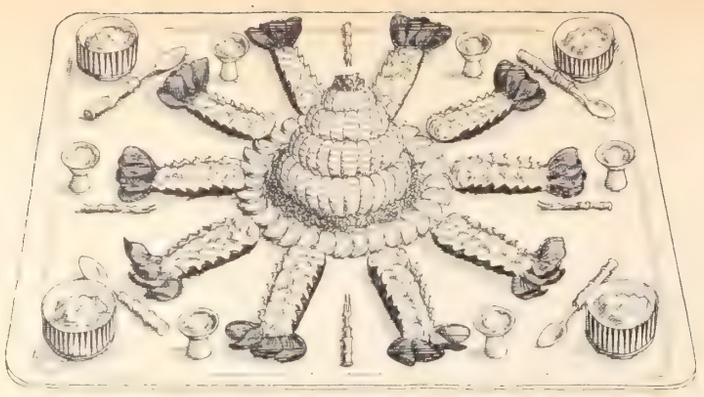
FOR EACH SERVING:
2 teaspoons diet mayonnaise
2 teaspoons sour cream or sour half-and-half
1 teaspoon capers, drained and chopped
1 small stalk celery, minced
½ cup crab meat, picked over
1 large tomato, scooped out and drained
Dash salt

Combine the mayonnaise, sour cream, capers, and celery. Toss with the crab meat. Set the tomato on a serving plate, sprinkle the inside lightly with salt, and fill with the crab meat mixture. (It is best if this is assembled at the last minute to avoid watering. Tomatoes and filling may be prepared in advance and refrigerated.)

Supreme of Chicken with Lemon Sauce

1 cup well-seasoned chicken stock
1 stalk celery, sliced
1 carrot, sliced
1 white onion, sliced
2 whole breasts (4 halves) of 3½-pound fryers, without wings
1 tablespoon flour
1½ tablespoons heavy cream
1 tablespoon lemon juice
Salt, pepper to taste

Bring the stock to a boil. Add the celery, carrot, and white onion, cover and cook over low heat until the vegetables are crisply tender. Add the four halves of chicken breast and poach, covered, over low heat for about 25 minutes, or until tender. Pour off the stock and reserve. Transfer the chicken and vegetables to a platter. Mix the flour and cream in a small saucepan. Add the lemon juice and reserved chicken stock, and cook over low heat until thickened. Season with salt and pepper. Pour over the chicken and vegetables and serve immediately. Serves 4.



Pre-dinner hunger pangs at cocktail time can be stayed with an appetizer tray of low-calorie foods. Rock lobster tails (meat cut in bite-size chunks) radiate like spokes of a wheel around a pyramid of shrimp. Raw clams in sake cups are swallowed in one gulp. Japanese teacups hold minute helpings of jellied consommé. *For shopping information, please turn to page 140.*

Beans and Bean Sprouts

1 package frozen French-style green beans
1 medium onion, finely minced
2 teaspoons oil
2 teaspoons soy sauce
1-pound can bean sprouts

Cook the frozen beans according to package directions, drain, and set aside. Sauté the onion in the oil over low heat until it is tender and golden. Stir in the soy sauce, add the bean sprouts and the drained beans, and heat all together, stirring constantly, until all the vegetables are hot and well mixed. Serves 4.

LUNCH

*ENDIVE WITH HAM
SMALL MELBA TOAST ROUNDS
FRESH PEAR, PEELED, CORED, SLICED, AND MARINATED IN A LITTLE ORANGE JUICE
TEA OR COFFEE WITH ARTIFICIAL SWEETENER AND SKIMMED MILK

Endive with Ham

FOR EACH SERVING:
2 thick heads endive
Dash nutmeg
2 strips Canadian bacon or ham approximately ⅓" by ⅓" by 3"
½ cup well-seasoned chicken stock
¼ hard-cooked egg, finely chopped

Cut out the root ends of the endive and cut each head lengthwise almost in half. Dust lightly with nutmeg, place a strip of Canadian bacon or ham down the slit center of each head, and place the endive side-by-side in a small shallow baking dish. Pour in the chicken stock, cover the pan completely with foil, and bake in a preheated 375° oven for 40 minutes, or until tender. Remove the foil, raise the heat to 425° and bake, basting frequently, until the liquid has almost evaporated. Remove pan from oven, transfer endive to a hot plate. Sprinkle the endive with chopped egg and serve immediately.

DINNER

*CELERY-STUFFED CELERY
ROAST LEG OF LAMB
*SAUTÉ OF SQUASH, SPOLETO STYLE
*APPLE AND BANANA CHIFFON
TEA OR COFFEE WITH ARTIFICIAL SWEETENER AND SKIMMED MILK

Celery-stuffed Celery

8 wide pieces celery, 3"-3½" long
½ cup small-curd cottage cheese
¼ cup very finely minced celery
1 tablespoon minced parsley
Lawry's Seasoned Salt

Fringe ends of celery with a knife, and put in ice water for an hour. Drain and dry. Mix the cottage cheese, minced celery, and parsley, and put a mound of the mixture on the center of each piece of celery. Sprinkle generously with seasoned salt. Keep refrigerated until serving time. (Do not assemble more than an hour ahead.) Serves 4.

Sauté of Squash, Spoleto Style

¾-pound tender young zucchini
¾-pound yellow summer squash
2 teaspoons oil
1 small clove garlic, crushed
½ teaspoon Italian herb seasoning
½ teaspoon salt
Dash white pepper

Trim off the ends of the zucchini and squash, and cut them into bite-sized pieces. Heat a heavy skillet over high heat, add the oil, and when it is hot, add the vegetables. Cook, stirring and turning the vegetables constantly, until they are golden. Add the seasonings, lower the heat a little and cook, stirring frequently for 10 minutes, or until the vegetables are tender. Serves 4.

Apple and Banana Chiffon

1 tablespoon (1 envelope) gelatin
2 eggs
3 tablespoons sugar
2 medium very ripe bananas
Thick applesauce
½ teaspoon vanilla
1 tablespoon sour cream
Nutmeg

Soak the gelatin in a small saucepan in 3 tablespoons cold water, dissolve over low heat, and cool. Beat the eggs and sugar in an electric mixer at high speed for 10 minutes, or until thick and light. Meanwhile, mash the bananas and add enough applesauce to make 1½ cups altogether. Stir in vanilla, sour cream, and gelatin. Fold in egg-sugar mixture. Pour into 4 bowls. Sprinkle with nutmeg. Chill until set. Serves 4.

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H&G's gourmet's guide



Quick Gourmet Recipe of the Month

Cold Rum Soufflé

1 tablespoon cornstarch mixed with a little water
1 cup evaporated milk
3 eggs, separated
5 tablespoons sugar
1 envelope (1 tablespoon) unflavored gelatin
½ cup light Jamaica Dagger rum
¼ teaspoon vanilla
Pinch salt

Mix the cornstarch combined with water and the milk and cook, stirring constantly, over low heat until thickened. Beat the egg yolks lightly with 4 tablespoons of the sugar. Soften the gelatin in ¼ cup water. Add the yolks and gelatin to the milk and cook, stirring, for 5 minutes. Cool. Add the rum and vanilla, mixing thoroughly. Add 1 tablespoon sugar and the salt to egg whites and beat until the whites stand in peaks. Fold into yolk mixture. Pour into a soufflé dish and chill in the refrigerator until set. Serves 6.



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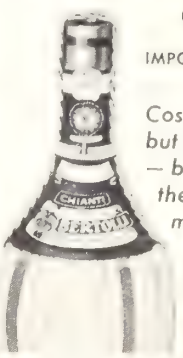


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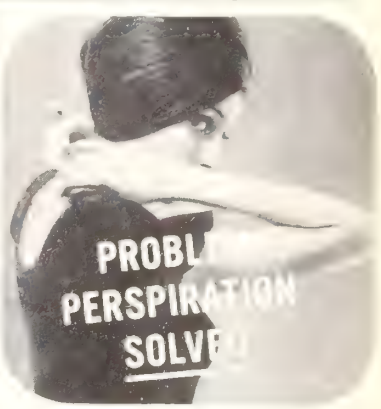
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SHOPPING INFORMATION

ALL OR PART OF THESE ITEMS MAY BE AVAILABLE *THROUGH DECORATORS OR STORE DECORATING DEPARTMENTS.

TRANSPORTABLE PARTIES

Pages 80 & 81:

Chevrolet "Caprice" station wagon.
Folding tables, teakwood, $60 ea.; Stanley thermos bottle, 1 quart, $16.95, Abercrombie & Fitch, Madison Ave., at 45th St., New York, N. Y., 10036
Folding stools, wicker seats, wrought-iron legs, 12" diam., 18" h., $5.98 ea.; wicker picnic basket with handle, 22½" w., $14.98; bamboo trays, 18¼" l., 12¼" w., $2.49; paper napkins, package of 20, 45c; straw napkin ring, 29c; white porcelain spoon, 25c; lacquered fans, 25c ea.; bamboo tongs, 20c ea., all from Azuma, 666 Lexington Ave., New York, N. Y., 10022
Covered thermo bowls, insulated, removable inserts, 12" diam., $22; 16" diam., $29; cooler, 3 qt., $9, The Lillian Shoppe, 20 Armat St., Germantown, Pa., 19144
Plastic glasses, set of 8, $6.95, Brookpark-Royalon Inc.
Thermo mugs, set of 8, $6, Bloomingdale's, Lexington Ave., at 59th St., New York, N. Y., 10022
Teak ice bucket, 4 qt., $49.95, Dansk.
Lacquered dinner plates, 12" diam., $1.75 ea., Takahashi, 131 E. 57th St., New York, N. Y., 10022
Covered servers, 3-tiered, lacquered metal, small, in orange or white, $7.50, large, in orange, olive, mustard, $11, Macy's, Herald Square, New York, N. Y., 10001
Insect-repellent candles, glass container, plastic net cover, 3" h., 69c ea., Union Carbide Co.
Flatware, "Heritage" stainless steel, 5-pc. place setting, $10.95, H. E. Lauffer Co.
Food catered by La Fontanella Restaurant, New York City.

Pages 84 & 85:

Hibachi griddle, 24" x 30" steel grill, 10" wooden border, $600; chairs, $22 ea.; also can be rented (table and 6 chairs, $30 per day) from Benihana Restaurant, 120 E. 56th St., New York, N. Y., 10022
Flatware, "Tapestry" sterling, 6-pc. place setting, $47.50, Reed & Barton.
Dinner plates, "Imari," 11" diam., $9 ea., The Highboy, 330 Bleecker St., New York, N. Y., 10014
Goblets, pottery with pewter finish, 7¾" h., $6, B. Altman & Co., Fifth Ave., at 34th St., New York, N. Y., 10016
Fabric for runners and napkins, 40" w. handwoven silk from Thailand, $13.50 yd., Far Eastern Fabrics.
Boat bowls, papier-mâché, metallic coating, 8" l., 3¼" h., $20 to $30 ea., depending on pattern; papier-mâché coasters, $2.50 ea.; carved wooden butter knives, 50c ea.; carved wooden spoons, "Udaigiri," 9" l., $1.70 ea.; brass enamel vases, 3" h., $1 ea.; peacock place-card holders, brass with enamel trim, 6" h., $6.50 ea.; basket-weave trays, 12" diam., $1.68 ea.; stone bowls, 2" h., 3½" diam., $2.95 ea.; brass condiment trays, 6" l., $2.50 ea.; soapstone cups and saucers, $2.99 per cup and saucer; brass candle stand, 18" h., $56; antique brass coffeepot (holding flowers), $140, all from Sona The Golden One.
Rattan swivel stools, 18" h., $30 ea., Be Seated Inc., 43 Greenwich Ave., New York, N. Y., 10014
Portable globe lights, "Diana" metal base, glass sphere, 10' cord, 22" to 52" h., $82 to $106 ea., The Lightworks, 347 Fremont St., San Francisco, Calif., 94105.

SUMMER'S TOSS-AWAYS

The following stores will have Paper and Plastic Boutiques featuring many of the products that are shown on pages 104 to 111:
Higbee's, Cleveland, Ohio
Jordan Marsh, Boston, Mass.
Kaufmann's, Pittsburgh, Pa.
Lord & Taylor, New York, N. Y.
O'Neil's, Akron, Ohio
Scarbroughs, Austin, Tex.
Stix, Baer & Fuller, St. Louis, Mo.

Page 104:

Paper Kabuki robe, $6; matching sun hat, $3.50, Lord & Taylor; Scarbroughs.
Slacks, ribbed cotton, sizes 5 to 13, $12, Bloomingdale's, Lexington Ave., at 59th St., New York, N. Y., 10022
Paper and vinyl fabrics (vinyls 54" w., papers 45" w.) all $1 yd., *top to bottom,* "Pierced Brick" vinyl; "Tissue Paper"; "Giraffe" vinyl; "Tissue Paper"; *right,* "Spokane" vinyl; "Tissue Paper"; all by Tiger Fabrics, a selection of these and other patterns at: Jordan Marsh; Kaufmann's; O'Neil's; Scarbroughs.

Page 105, *top:*

Vinyl fabric for tablecloth, "Herringbone," 54" w., $1 yd., Tiger Fabrics, at O'Neil's.
Paper stool, foam-plastic seat, 17½" h., $6, Lord & Taylor; O'Neil's.
Custom-made lamp base, 18" h., Stix Rare Shells.*
Pleated paper lamp shade, "LeKlint," 15" h., $13.50, Bonniers, 605 Madison Ave., New York, N. Y., 10022
China cups and saucers; demitasse spoons, Bloomingdale's.
Plastic zebra designed by Walter Addison, courtesy of Domus.
Cartonnage screen by Dean Wells.
Painting by William Fotiades.
Furniture and other accessories from Doris Dessauer.*

Bottom:

"See-Through" vinyl pillow, 12" sq., $1 ea., Kaufmann's; O'Neil's; Stix, Baer & Fuller.
Mirror, $5, Stuff & Nonsense, 225 Tenth Ave., New York, N. Y., 10011

Page 106, *top right:*

Paper fan, $1.25, Kaufmann's; Papier Mâché, 55 Greenwich Ave., New York, N. Y., 10014
Paper tote bag, $1.25, Higbee's; Kaufmann's; O'Neil's.

Center right:

Chair, rigid plastic frame, vinyl seat, $80, O'Neil's.

Bottom, left to right:

Paper hat, $3.50, Lord & Taylor.
Sun lounge, collapsible cardboard, $4, Papier Mâché; Scarbroughs.
Paper scuffs, 60c, Higbee's; Kaufmann's; O'Neil's.
Picnic hamper, holds 4 lunch boxes, unfolds to become a tablecloth, $6.50, Higbee's; Lord & Taylor; O'Neil's; Papier Mâché.
Plastic glasses, set of 12, large, 50c; small, 40c, Kaufmann's.
Pakay Party Papers, "Kismet," 25 napkins, 39c, 8 plates, 49c, Jordan Marsh.

Page 107, *top:*

Pakay Party Papers, "Pillow Ticking," 35c to 79c ea., Jordan Marsh.

Center left:

Pants suit, small, medium, large, $6, Jordan Marsh; Lord & Taylor; Scarbroughs.
Lucite earrings, $12, Lord & Taylor, Fantasia Shop.

Center right:

Plastic tote bag, $2, Rigaud Boutique, 6 E. 36th St., New York, N. Y., 10016
Paper beach towel, $3, Kaufmann's.
Umbrellas, "Bangasas" handmade, oilpaper and lacquered bamboo, water-repellent, 36" diam., $7 ea., Higbee's; Lord & Taylor; Scarbroughs.

Bottom:

Paper pinafores, package of 8, $5, Jordan Marsh.
Swimming trunks, of Tyvek (bonded spun olefin), small, medium, large, $1 pr., Scarbroughs.

Page 108, *top left:*

Folding cradle, Museum of Contemporary Crafts, 29 W. 53rd St., New York, N. Y., 10019

Top right:

Paper, "Snake" by Sterling Paper Fashions. Ready-to-wear in this design at Jordan Marsh.

Center:

Cardboard hanger, "Pretty Face," $3, Stuff & Nonsense.
Paper apron, $1.75, Higbee's; O'Neil's.
Child's stool, "Toadstool," $3.50; Saratoga trunk, $3.50, Higbee's; Kaufmann's; Lord & Taylor; O'Neil's; Papier Mâché.
Quaker Oats table, 18" diam., 30" h., $5.98, Papier Mâché.
Magic Markers, "Art 'n Chart," 59c ea., Magic Marker Corp.

Bottom:

Vinyl floor tiles, "Beachcomber Stripe," "Spokane," and "Splash Print," 9" sq., $1.60 ea., by Tiger Things, at O'Neil's.

Page 109, *left:*

Paper, "Turtle" by Sterling Paper Fashions. Ready-to-wear in this design at Jordan Marsh.
Cartonnage mirror frame, by Dean Wells.
"Tiffany" paper lamp shades, $4.50, Papier Mâché.

Top right:

Paper tablecloth, 70" diam., $4; Higbee's; Kaufmann's; Lord & Taylor; O'Neil's; Scarbroughs.
Plastic glasses, set of 12, large, 50c; small, 40c, Kaufmann's.
Paper daisy flowers, $1 doz., Higbee's; Kaufmann's.
Paper zinnias, 30c ea., Higbee's.
Dinnerware and flatware from Bloomingdale's.
All accessories are from Doris Dessauer.*

Bottom right:

Paper dress, $6; matching hat, $1.50, Kaufmann's; Scarbroughs.
Earrings, $11, Lord & Taylor, Fantasia Shop.

Page 110, *top left:*

"What-Have-You Bin," 24" h., $6, Higbee's; Lord & Taylor; O'Neil's; Papier Mâché.

Top right:
Paper bedspreads, twin, $8 ea.; matching café curtains, $1 pr., valance, $2. Higbee's; Lord & Taylor; O'Neil's; Scarbroughs.
Plastic lamp shade, "LeKlint," 15" h., $13.50, Bonniers.
Cartonnage lamp base by Dean Wells. Furniture and accessories from Doris Dessauer.*

Bottom:
Coordinated party, "Flower Fantasy," 25 different party items, 25c to $1.50 ea.; matching paper dress, $3.50, by Hallmark, available at Jordan Marsh; O'Neil's.
Cardboard hanger, "Pretty Face," $3, Stuff & Nonsense.
Build-it-yourself lamp kit, "He-Bo," Lord & Taylor.

Page 111, *top:*
"Arthur's Round Table," $6, Lord & Taylor; O'Neil's.
Vinyl cover-all, sizes 1 to 6X, $3, Jordan Marsh.
Mini-table, $5.80; mini-stool, $3; castles, large, $3, small, $2.50, Papier Mâché.

Bottom:
Paper sheets, pillowcases, by Sterling Paper Fashions. Will be available soon.
Natural wicker headboard, 39" w., $75, Walters Furniture Imports, 893 Second Ave., New York, N. Y., 10017
Blanket and bed ruffle from Lord & Taylor.
Plastic glasses, package of 12, 9 oz., 40c, 12 oz., 50c, Kaufmann's.
Paper dresses, sizes 7 to 14, $3 ea., similar styles at Kaufmann's, Scarbroughs.

THE TERRACE KITCHEN

Pages 124 & 125:
Awning fabric, "Sunbrella" Acrilan, 31" w., $3.20 yd., Glen Raven Cotton Mills.
Awning made by Jensen-Lewis.
Indoor/outdoor carpeting, "Sassy-grass" Herculon olefin fiber, $6.95 sq. yd., Thomas Pride Mills.
Cabinets for storage shelves; mobile island cabinet; mobile desk, by Wood-Mode Kitchens.
Mobile gas barbecue, Waste King.
Mobile undercounter refrigerator, Kelvinator.
Sink, flat rim, stainless steel, drinking fountain and gooseneck faucet, Jensen-Thorsen Corp.
Water dispenser, "Instant-Hot," NRM Corp.
Table, wrought iron, 48" diam., 76.80; chairs, set of 4, $122. Salteri-ni; vinyl chair cushions, $6.10 ea., Tiger Things.
Portable typewriter, "Safari," $109.95; adding machine, $139.95, Royal.
Dutch door, Morgan Door Co.
Hanging lantern, brass, $189.50, Ruby Lighting.
Electric drink mixer, "Dairy Bar," $14.95, Ionia.
Flatware, "Basketweave" stainless steel, service for 8, $45, Epic.
Cookware: "Coronet," 9" covered fry pan, $12.95; 10½" open fry pan, $9.95; 2 qt. saucepan, $12.95; 3 qt. saucepan, $14.95; 4½" qt. Dutch oven, $17.95, Club Aluminum.
Insulated ice bucket, "Spanish Carnival," $7.95; insulated 12 oz. tumbler, set of 6, $6.95, West Bend Thermo-Serv, Inc.
"Spin-A-Bin," 5 "see-thru" containers on turntable, 10¾" diam., 6" h., $4.98, Rubbermaid.
Enamel bowls, white and yellow, $8.50; red, $5.50; white, set of 5, $17.75, Seabon, 54 E. 54th St., New York, N. Y., 10022
Glass decanters, $10.95 ea., Merrill Ames, 41 E. 8th St., New York, N. Y., 10003
Salt and pepper shakers, walnut barrel, 16" h., $1.75 ea.; barbecue fork, stainless-steel tines, 16¼" l., $1.75; hamburg turner, 17¾" l., $1.75; barbecue tongs, 16" l., $1.98; chef's servant, steel fingers, 18" l., $1.98; "Shis Kebaber," with 6 skewers, stainless steel, 10" x 14", $7.95, all Androck Products.
Recipe box, $2.30; pencil cup and memo pad, $2.75; cord caddy, $2.30, Stylecraft of Baltimore.
Fitted garden basket, $30; flower cutter, $15, Hammacher Schlemmer, 145 E. 57th St., New York, N. Y., 10022
Tote bags, cotton, set of 3, for potatoes, onions and garlic, $4, The Game Room, 611 L St., Washington, D. C., 20001
Linen towels by Vera.
Herb plants from Tool Shed Nurseries.

GOURMET DIET COOK BOOK

Page 133:
Siamese teak-handled serving fork and spoon, "Fjord," $9.95 ea., Dansk.
Teak hors d'oeuvre server, glass dishes, 17¼" diam., $39. Pottery Shop, 30 Rockefeller Plaza, New York, N. Y., 10020
Enamel colander, 9" diam., $1.49, Azuma, 666 Lexington Ave., New York, N. Y., 10022

Page 135:
Lacquered tray, 12" x 18", $3.49.
China plates, 6" diam., 98c ea.; sake cups, 25c ea.; teapot, 1 pt., $1.50; sake bottle, 5" h., 49c.
Shell, 75c.
Lacquered box, 2½" x 3½", 75c.
Linen napkin, 59c.
Napkin ring, 30c.
All available at Azuma.

Page 136:
Teacups, 49c ea.
Bamboo-handled hors d'oeuvre forks, 19c ea.; teaspoons, 29c ea., from Azuma.



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M2

BUILDING INFORMATION

Materials and equipment in the house with one expansive room

(see page 90)

Structure

Foundation: Poured concrete slab entrance hall; poured concrete footings and foundation walls in crawl space support rest of house.
Framing: Standard wall and roof framework of Douglas fir.

Exterior of house

Walls: 1-by-6-inch tongue and groove resawn redwood siding over building felt.
Roof: Redwood shingles.
Insulation: 3-inch-thick glass fiber batts backed with foil in walls and 1-inch thick insulating board in roof.
Windows: Fixed glass panels and movable sash with dark anodized aluminum frames by Fentron Industries.
Doors: Standard millwork of fir.

Interior of house

Walls: Gypsum wallboard with taped joints and plaster texture finish.
Flooring: Prefinished pecan strip flooring over ½-inch sub-flooring of "Plyscord" by U.S. Plywood Corp. Hearth of 6-inch-by-6-inch sand-color quarry tile by American Olean Tile Company.
Lighting fixtures: Wall and ceiling fixtures with white glass globes.
Hardware: "Plymouth" lockset by Schlage Lock Co.
Kitchen cabinets: Custom-made of clear fir.
Countertops: White plastic laminate "Formica" by American Cyanamid Co. with inset wood chopping block.
Plumbing fixtures: In bathroom, lavatory, shower stall, water closet, and brass fittings by Universal-Rundle Corp. Kitchen sink by Elkay Mfg. Co.

Mechanical equipment and appliances

Appliances: Electric range, oven, and refrigerator. "Waste King" food waste disposer by Given Mfg. Co. Bathroom ventilating fan by NuTone, Inc. Bathroom heater by Wesix Electric Heater Co. 30-gallon glass-lined electric water heater.

CONTRACTOR: Matthew D. Sylvia.

Materials and equipment in the house designed for living in the round

(see page 96)

Structure

Foundation: 18-foot-long pressure-treated wood pilings driven to bedrock.
Framing: 10-by-14-inch laminated and curved fir beams for body of house. Standard wood-frame wall and roof construction for children's wing.

Exterior of house

Walls: Rough surface laminated vertical cedar siding by Potlatch. Forest Industries. Driftwood color stains on creosote base by Samuel Cabot, Inc.
Roof: Built up roofing with sand finish.
Insulation: Glass fiber batts in all walls.
Windows and doors: Stainless steel frame, sliding glass doors and windows by Carmel Sliding Glass Door Company.

Interior of House

Walls and ceilings: 3-inch laminated cedar roof decking by Potlatch. Forest Industries. Wallboard in children's rooms.
Fireplace: Lichen-covered fieldstone.
Lighting fixtures: Custom designed and made in Holland.
Kitchen cabinets: Custom-made of walnut paneling. Countertops of ceramic tile; island countertop with wood chopping-block surface.
Music system: Stereo speakers by MacIntosh.
Plumbing fixtures: American-Standard. Stainless steel kitchen sinks by Elkay Mfg. Co.

Mechanical equipment and appliances

Appliances: Electric, countertop cooking unit and oven by Thermador Electrical Mfg. Co. Electronic oven and waste disposer by General Electric Co. Refrigerator-freezer by Revco., Inc. "KitchenAid" dishwasher by Hobart Mfg. Co. and ventilating exhaust fan by Trade Wind Division of Robbins & Myers, Inc. Washer and dryer by General Electric Co.
Heating system: Radiant electrical baseboard perimeter heating.

CONTRACTOR: Robert Zukin.

Materials and equipment in the surfside townhouse

(see page 102)

Structure

Foundation: Concrete block 10-feet below ground (4-feet below low tide).
Framing: Concrete block walls and wood roof framing.

Exterior of house

Walls: Lightweight concrete block.
Roof: Built up composition roof topped with white gravel. "Saraloy 400" plastic flashing by The Dow Chemical Co.
Insulation: Glass fiber blanket between first story ceiling and second floor and in space between second story ceiling and roof by Owens-Corning Fiberglas Corp.

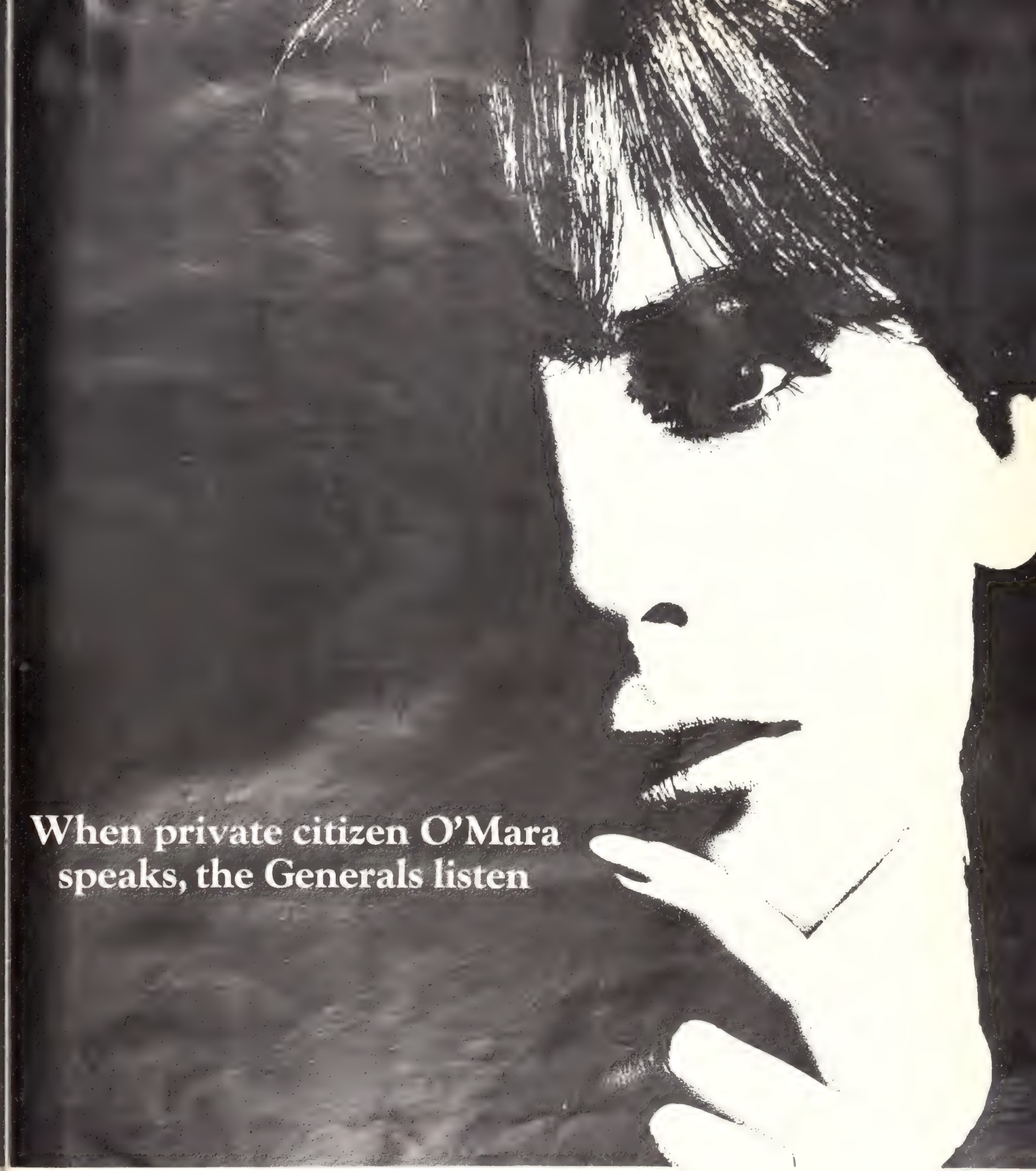
Interior of house

Walls: Concrete block and plaster.
Ceilings: Sprayed acoustical plaster by Hyland Stucco and Lime Products.
Floors: In major rooms, polished white concrete with "Lithochrome" color hardener by L. M. Schofield Co. In baths, children's rooms, and halls, vinyl asbestos tile by The Flintkote Co. In entrance hall, concrete aggregate. In master bedroom and dressing, wall-to-wall carpeting.
Lighting fixtures: Strip lighting and ceiling fixtures by Sunbeam Lighting Co. and Marvin Electric Mfg. Co. Hanging fixtures by EJS Lighting Corp.
Hardware, Stainless steel locksets by Schlage Lock Co.
Kitchen cabinets: Custom-made.
Plumbing fixtures: American-Standard. Lavatory countertop "Formica" by The American Cyanamid Company.

Mechanical equipment and appliances

Appliances: Range and dishwasher by General Electric Co. Refrigerator, "Coldspot" by Sears Roebuck Co. "Waste King" waste disposer by Given Mfg. Co. Ventilating fan by Trade Wind Division of Robbins & Myers, Inc. "Kenmore" washer and dryer by Sears Roebuck Co.
Heating system: Forced warm-air heating. Furnace by the Payne Division of The Bryant Manufacturing Company.

CONTRACTOR: Harold R. Andrews.



When private citizen O'Mara speaks, the Generals listen

General Foods, General Motors, General Mills *better* pay attention to the likes of Mrs. O'Mara. Because she—and *you*—buy only the brands you like. And drop the ones you don't.

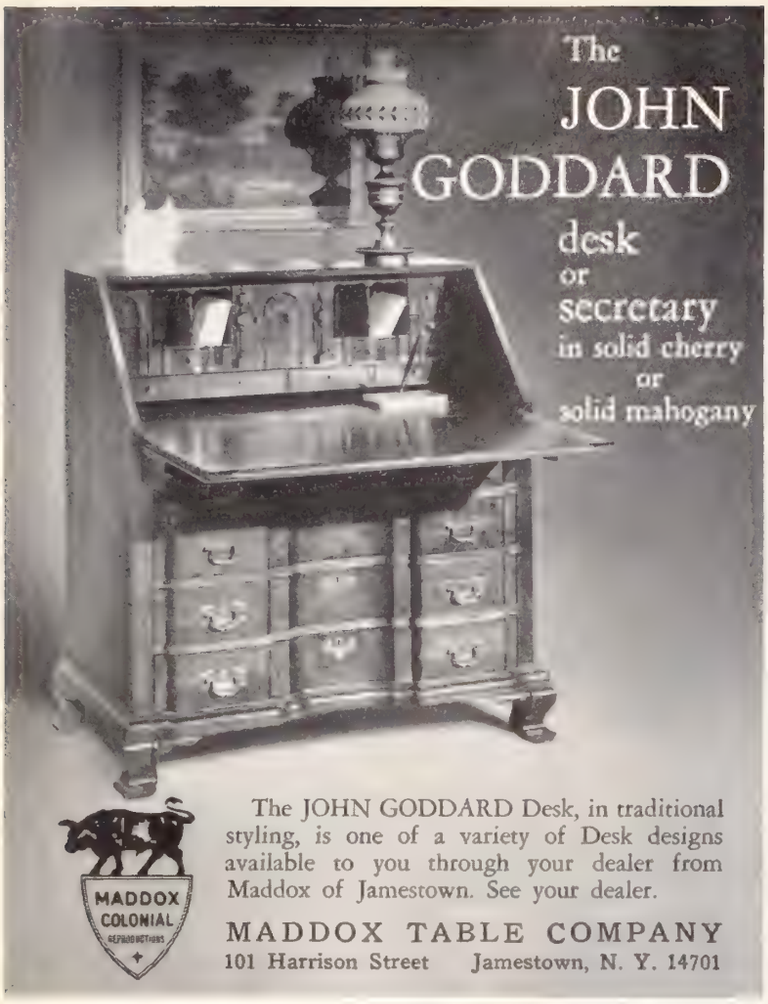
That's the wonderful power you have when you have free choice. It's free choice that keeps the Generals on their toes trying to please the troops. And in competing with each other, they generally come up with something better. Or cheaper. Or else.

Yet, strangely enough, there are well-meaning people in this country today who just don't see it that way. They think Mrs. O'Mara is confused by *too much* choice in the marketplace. Or, maybe, just not bright enough to choose among all those different cake mixes or 36 different kinds of cars. Reduce the choice, they say. Wouldn't four kinds of cake mix be enough? Standardize the products. That will make shopping a lot quicker and easier for everybody.

The trouble is, who sets the standards? Not Mrs. O'Mara. She may be a wizard with a bowl of batter but she hasn't a test tube to her name. So, the critics suggest, let the government do her shopping for her.

That's sympathetic of them but Mrs. O'Mara's very favorite cake is a plum-nut mix—and that's apt to be the first to go when they start cutting back on choice. We hope yours is chocolate or vanilla because they stand a pretty good chance of surviving.

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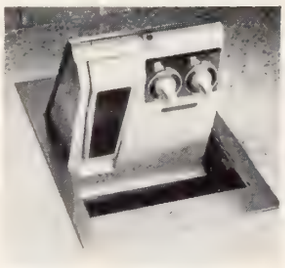
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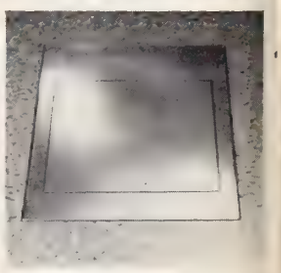
A single power unit that operates motor-driven appliances saves both work and space

A new plug-in appliance system consisting of a single power unit with multiple attachments not only obviates the inconvenience of heaving about heavy motor-attached appliances, but is also a great boon to a space-shy kitchen. The Ronson Foodmatic power unit can be used interchangeably with eight different appliances specially designed for it—a blender, juicer, meat grinder, beater, mixer, coffee mill, ice crusher, and knife sharpener—and you can get the unit in three versions: a free-standing model to use on any countertop or table; another that can be built into any existing counter; and a third that consists of an appliance storage cabinet with the power unit built into its own butcher-block top.



The free-standing power unit is equipped with an automatic shut-off timer and a multi-speed control. A guide to the speeds required for various purposes is on the mixing arm. On the side of the unit is an outlet for plugging in non-motor-driven appliances such as a toaster or electric fry pan. Price of power unit with blender, two mixing bowls, two beaters, and a juicer is $139.95. All the additional appliances may be bought separately.





The in-counter model of the power unit swings down by means of a push-button control into a well, leaving the countertop completely free for work space. This version is available through local building supply dealers.





A standard 36-inch-high white-enameled steel cabinet is designed to house the power unit and the total array of appliances in minimum space. When not in use, the power unit swings down into the butcher-block top. Two sliding shelves hold all the appliances, and a labeled photo-map on the door shows where everything goes. Cabinet with built-in power unit and basic accessories is $249.95. Free-standing power unit and cabinet model available at appliance stores and housewares departments.

FENCES *continued from page 123*



M. EHLMANN

Woven wire with a new twist

Marking the boundaries of a city garden is a fence of standard woven wire which now comes coated with green plastic to blend with shrubbery and grass. It is supported by aluminum posts covered with small finials. The fence is ready-made by Anchor.

A trompe-l'oeil gate

A false gate that remains forever closed breaks up a stretch of traditional rod and rail fence running between two of the restored eighteenth-century houses in Newport, R. I. The fence is painted pale mustard to match both houses.





Elaborately turned posts

To complement his Colonial doorway, Thomas Hagerman designed his fence based on old Newport examples nearby, and accented it with heroic supporting posts. The fence is beautifully executed in wood—even the rod tops are subtly beveled—on a brick base.

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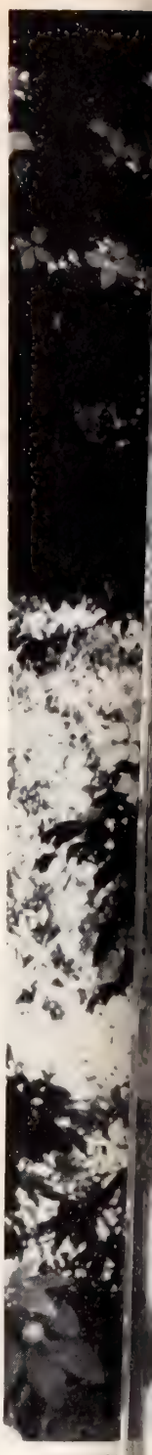
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QUEEN OF THE DOGWOODS



It is just possible that in its season and in your garden, the Asiatic dogwood (*Cornus kousa*) is a more dramatically lovely tree than our own American flowering dogwood (*C. florida*). If this be treason, make the most of it. You will not, of course, find the kousa species illuminating the wild woodlands, since it is not a native plant and has never become naturalized. And you will not get quite the same springtime lift from its blossoms because they open early to mid-June rather than early May, when our ubiquitous eastern species is at its peak. The most notable difference between the two species lies in the form of the spring flowers. The familiar American one opens four-part bracts ("petals") that turn from green to white, each with a notch at the outer edge. It is these bracts, not the small cluster of minute yellow florets in the center, that make the total inflorescence so memorable. The kousa also opens four-part bracts that turn from green to white, but the notch is missing, replaced by a clean white point of starlike grace. If anything, the inflorescence is more luxuriant, and the horizontal spread of the white branches is even more pronounced in the kousa than the florida.

There are other pros and cons to be considered if you cannot find room in your garden for both trees. The branching habit of the kousa is more shrublike than the tree-form of the other. And with the kousa, autumn brings foliage of a more golden, less ruddy hue. Florida's big fruits are brighter than kousa's; kousa's summer dress is a livelier green, in a more shapely mass. Kousa's brownish bark exfoliates to present a pattern of grays and bluish shades. But the flowering is the payoff, and we suggest the kousa as a rare gem in June's collection of fine garden trees. It is available at many good nurseries, and thrives in woodland soil, sun, or light shade.



In early June, the kousa dogwood dominates any shrubbery setting in which it finds itself. The horizontal branch effect is even more spectacular than that of the double-file viburnum which flowers at about the same time. The tree itself, although shrublike in form, reaches easily to 20 feet or more. There are few woody plants of any species that flower more luxuriantly in any ordinary soil, or are easier to care for.

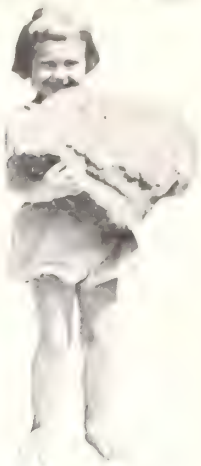


s they flash against the scr
▲ green of the June foliage
bracts of kousa dogwood
an almost stenciled qua-
lardly less striking than the
orms is the bark of the
/ trunked plant itself. Soft
brown in color, the smooth
tends at maturity, to ex
e or flake away in patches
reveal pastel variations.



When you see them close up, the bracts of the ic dogwood (here, about hird life-size) assume the dling grace of four-pointed They entirely lack the ed edges that in the ear- owering American dog too soon become blem as the white fades out to usty brownish pink tone.

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Notes for June gardeners

Four ways to improve any spring weekend—and a new book to enhance all weekends



First weekend

Two-fold fence. Did you ever think of combining the structural stability of a fence with the horticultural attributes of a good hedge to form a single barrier of more than twice the decorative value of either one used alone? If the mathematics of all this is not clear, let us explain that the trick is accomplished by erecting first, a simple fence of 2-by-4's to form a series of open rectangles about 2 by 3 feet, in two or three horizontal tiers, depending on the height your zoning laws permit. (The timbers should be set edge-on to the front.) The whole could be supported at 4- to 6-foot intervals on redwood or cedar posts set in concrete. Then, behind the openwork fence, a hedge of almost any suitable plant material, from simple privet to hemlock or yew can be planted in the usual way. If the planting furrow is dug immediately behind the fence, the results will be at once most economical of total front-to-back space and adequately adapted to the needs of the plants. For the final effect, regular shearing will be required, once the hedge has become well enough established to reach the front face of the wooden members. What you will ultimately have is a series of green panels, sheared flat or in pillow-like rectangles, between exposed frames of wood which could be stained, left natural (if made of redwood), or painted white or any other compatible color.



Second weekend

Informal—not free-form. The textbook rules of landscape design, most of which are derived from classic European gardens of the seventeenth and eighteenth centuries, often stress the importance of "axes" in laying out small properties. Major axis, minor axis, symmetry, occult balance—these are some of the terms that are tossed freely about. Well, axes, major or minor, are by no means essential to the landscaping of a small home site. The laws of pleasing composition are, of course, called into play in any good plan. But there is a middle ground between the extremes of classic rigidity and free-formism. An open space of indeterminate shape may invite eye and foot to a vantage point from which a new prospect, however modest, opens up. Fussiness should always be avoided, of course (as, for example, rippling or scalloped edges and jiggly up-and-down contours), and a relaxed approach to the highlights of a garden is almost always the most rewarding one. So lead your guests—and yourself—by modest steps into the landscape. Let terrace suggest an excursion to a distant bench. Let distant bench suggest a glimpse of an especially interesting plant grouping. Let the interesting plant grouping accent a larger expanse of shrubbery or woodland. Let the pleasant shadows of shrubbery or woodland set off an inviting view of house and comfortable terrace.

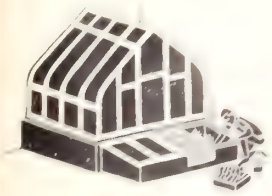


Third weekend

Trees to walk under. Next best thing to sitting under a tree is walking under one, which is easy enough to do if the branches are removed to a level comfortably above head height. In large trees removal of low branches and the routing of a path beneath the crown spread is often easy enough. But it is not so easy to plant a small tree beside a path, and then to wait for the tree to get tall enough so you can walk under the lowest branches. The temptation, once the trunk reaches 15 or 20

create an open crown that will contrast [illegible] with the [illegible] branches.

After all is said and done, [illegible] in a garden. And if Newton was right in enunciating as one of his fundamental natural laws that [illegible] posite reaction, then let the limb-lopper beware. With every major [illegible] tree you [illegible] to make up for the [illegible] eral rule were to be set, it might be [illegible] move large branches with caution, and then only a few at a time. With young or adolescent trees, removal of more than one year's equivalent growth every two years is likely to promote unbalanced development. So keep the pruning from [illegible] carry a parasol for a few seasons.



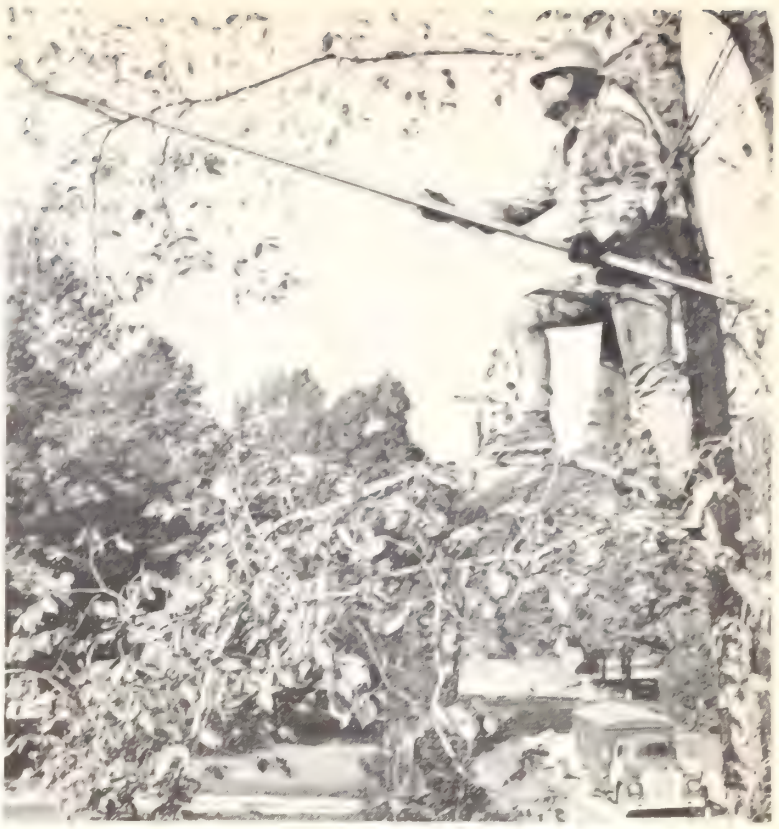
Fourth weekend

Summer cold frame. Summer cold frames often fulfill their destinies best as junior lath [illegible] Covered with slats (either alone or in addition to protective glass) they are as valuable in summer and autumn as they can be in winter or spring. As adjuncts to a well-run greenhouse, a cold frame is all but indispensable because it eliminates one of the major summer problems of the greenhouse gardener—maintenance of airy shade without either too much humidity or too little. Fully half the plants that thrive in winter in a warm-to-intermediate greenhouse will prosper much more conspicuously if they spend the summer outdoors. In most cases, shade is essential, as well as access either to rain or adequate moisture. And in almost every case, the relatively unrestricted air circulation of a cold frame or a rack under the [illegible] will be of marked benefit.

The cold frame that directly serves a greenhouse will be of all-season value, of course. Started seedlings may be put out there to save space in the greenhouse once spring has come. Seeds of summer flowers, as well as certain slow-to-germinate species that need a winter's preparatory cold, find an ideal home in a frame. Cut-back house plants may often be stashed there to get over the first awkward stage of recovery. And if part of the frame is deep enough, potted terrace plants that are almost but not quite winter hardy (such as camellia and gardenia) may well be safely carried over. Two-inch [illegible] with some wood preservative other than creosote will make an adequate if not eternal frame. Concrete blocks, brick, or even cast concrete may be demanded by the perfectionist. Ordinary domestic storm sash can be hooked to the planting top to provide winter protection and ordinary wooden lath strips of snow fencing may be readily supported above the frame top to provide shade without excluding rain or air. If the greenhouse foundation can form the back wall, so much the easier.

For all weekends

The recent publication of *Wild Flowers of the United States*, Volume I, celebrated a once-in-a-generation achievement that few publishers can ever afford to bring off. Not since the appearance, seventy years ago, of Britton and Brown's *Flora Illustrated* has the enormous subject of North American native plants been given more than token attention. This new series of books is being published by McGraw-Hill for the New York Botanical Garden. Volume I covers herbaceous plants of the northeastern states south to Virginia, Kentucky, and Missouri; west to Iowa and Minnesota. The second volume, covering the Southeast, will appear next fall. The total work, which will cover the entire country in several volumes, is beyond comparison with any existing book. Every species covered (and the coverage is exhaustive) is [illegible] its *habitat* by a color photograph of uniformly excellent (often superb) quality. Although a score or more individual photographers have contributed illustrations, the consistency of the result is without parallel in so extensive a project, so easy to the quality of the color reproductions.



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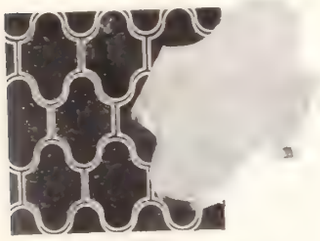


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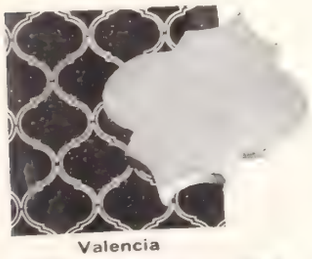
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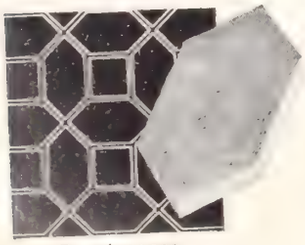
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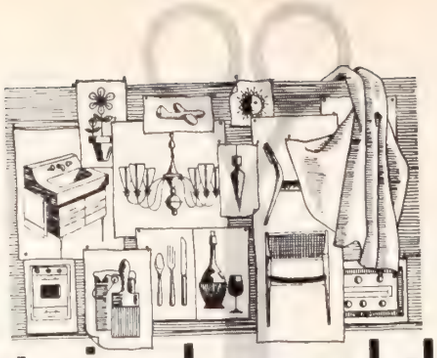
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3. A KITCHEN TO SUIT YOU in every way is discussed in two booklets from St. Charles Custom Kitchens. One-of-a-kind kitchens are shown, and ideas in floor plans, styling, and decorating are featured in full color. $1.

4. MORTAR IS AS IMPORTANT as the masonry unit itself, maintains a folder from Medusa Portland Cement Co. Full-color photographs show examples of the company's masonry cement; information is given on ordering custom colors.

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5. KEYING A ROOM TO YOUR personality is the theme of a booklet from the Keller Mfg. Co. It suggests decorating ideas using traditional, contemporary, or Scandinavian furniture—based on your hair coloring. 10c.

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8. SOLID CHERRY FURNITURE in Traditional American is pictured in an 18-page booklet from Statton Furniture. In all, 103 pieces are shown, complete with specifications. A special section on tables is featured, along with three room settings in full color. 25c.

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